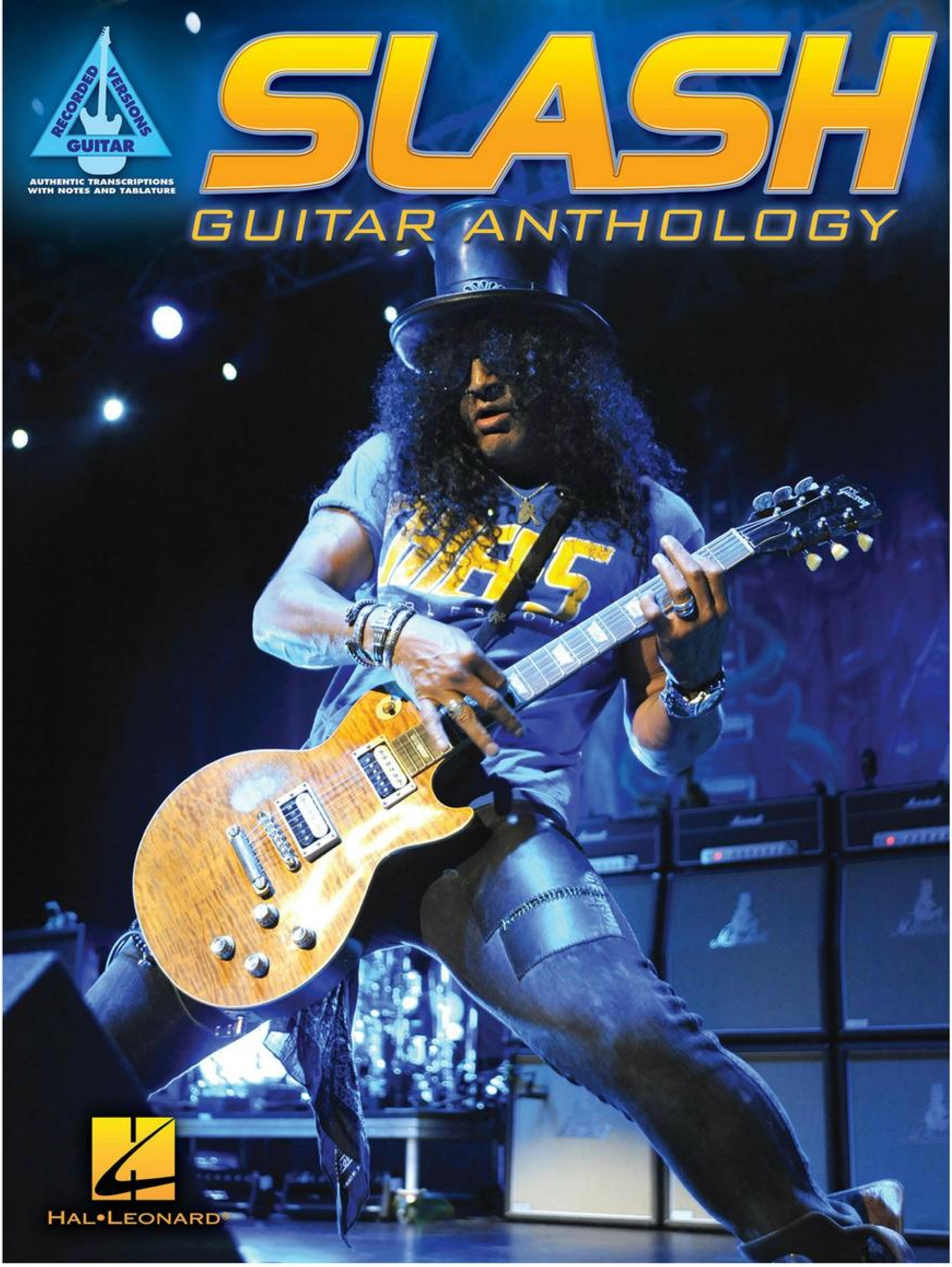
RECORDED VERSIONS GUITAR

AUTHENTIC TRANSCRIPTIONS WITH NOTES AND TABLATURE

SLASH

GUITAR ANTHOLOGY



HAL•LEONARD®

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from Lenny Kravitz - Mama Said

Always On The Run

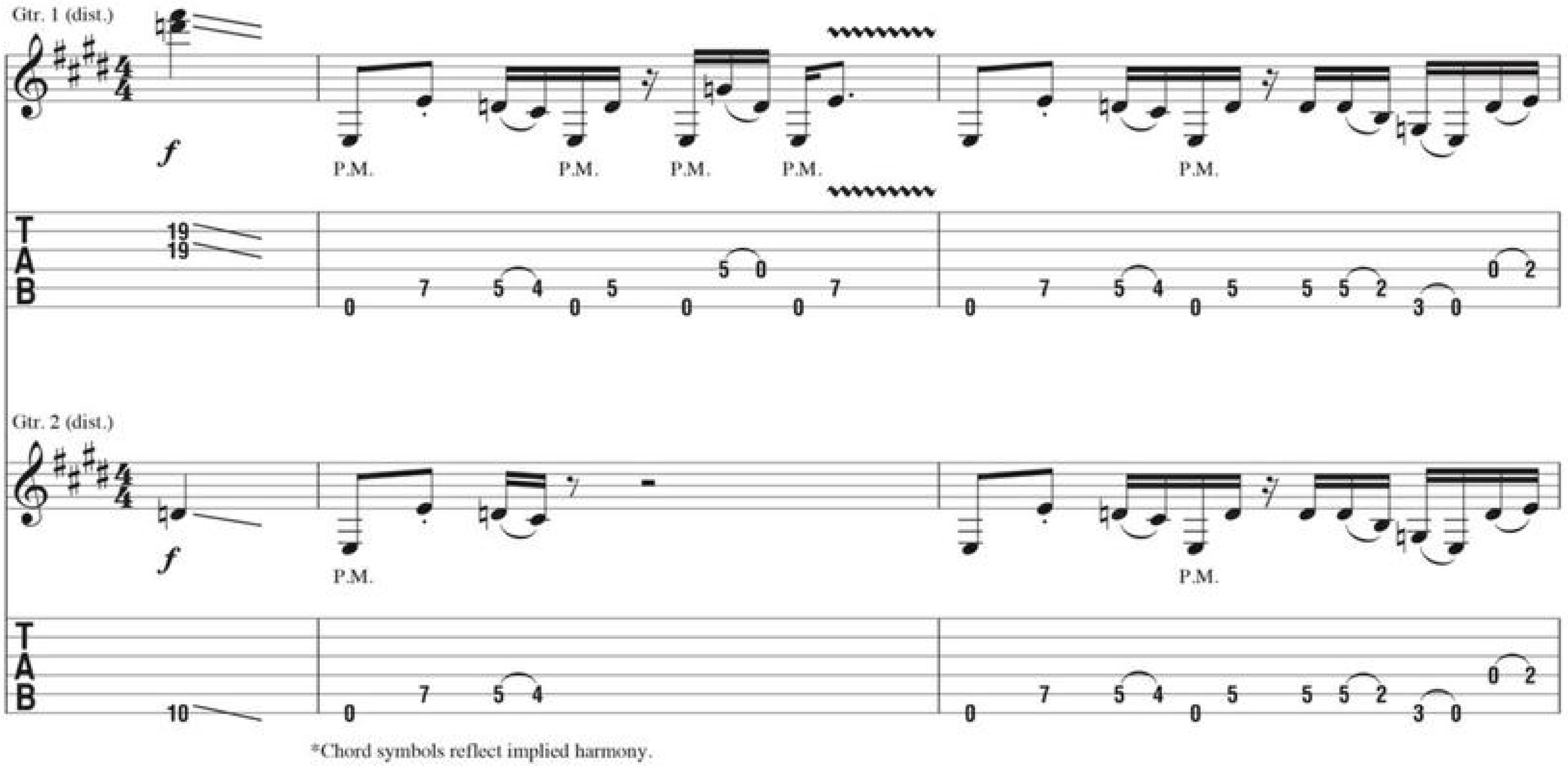
Words by Lenny Kravitz
Music by Lenny Kravitz and Slash

Intro

Moderately slow ♩ = 86

N.C. *E7♯9

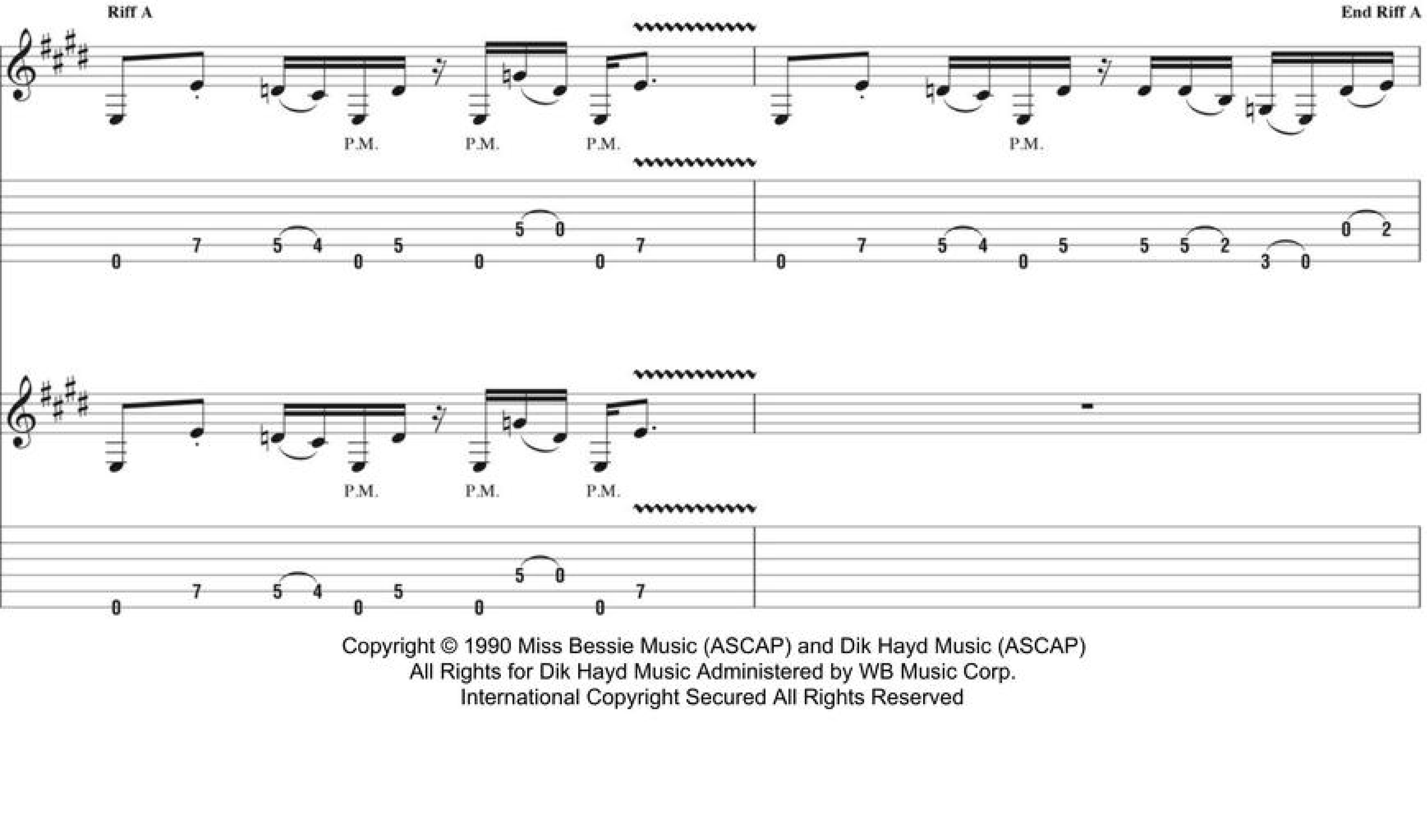
Gtr. 1 (dist.)



Gtr. 2 (dist.)

*Chord symbols reflect implied harmony.

Riff A



End Riff A

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Gtr. 2: w/ Riff A (2 times)

Gtr. 1 tacet

D♯7sus2 E7sus2

Gtr. 1

Gtr. 3 (dist.)

f

E7♯9

Riff B

D♯7sus2 E7sus2

End Riff B

Gtr. 3

Verse

Gtr. 2: w/ Riff A (4 times)
Gtr. 3: w/ Riff B (6 times)

E7♯9

D♯7sus2 E7sus2

1. And my ma - ma said that your life is a gift.

E7♯9

D♯7sus2 E7sus2

And my ma - ma said, "There's much weight you will lift."

E7♯9

D♯7sus2 E7sus2

And my ma - ma said, "Leave those bad boys a - lone."

E7♯9

D♯7sus2 E7sus2

And my ma - ma said, "Be home be - fore the dawn."

E7♯9 D♯7sus2 E7sus2

And my ma - ma said, "You can be _____ rich or poor." _

Gtr. 2 Riff C End Riff C

P.M. P.M.

E7♯9 D♯7sus2 E7sus2

But my ma - ma said, "You can be _____ big or small." _____

P.M. P.M. P.M.

Chorus

G5 A5 E7♯9 D♯7sus2 E7sus2

Al - ways on ___ the run. _____

(But I'm al - ways on ___ the run.

Gtr. 3

Gtr. 2 Rhy. Fig. 1 End Rhy. Fig. 1

1/4

P.M. P.M. P.M.

G5 A5

But I'm al - ways on ____ the run.)

1/2

1/4

Interlude

Gtr. 2: w/ Riff A (2 times)
Gtr. 3: w/ Riff B (2 times)

E7♯9 D♯7sus2 E7sus2

E7♯9 D♯7sus2 E7sus2

𝄋 Verse

Gtr. 2: w/ Riff A (2 times)
Gtr. 3: w/ Riff B (4 times)

E7♯9 D♯7sus2 E7sus2

2. And my ma - ma said that it's ____ good to be fruit - ful.
3. And my ma - ma said, "Ba - by, don't ride that cra - zy horse."

E7♯9 D♯7sus2 E7sus2

But my ma - ma said, "Don't take more than a mouth - ful." ____
And my ma - ma said, "You must ____ push with much force."

1st time, Gtr. 2: w/ Riff C
2nd time, Gtr. 2: w/ Riff C (2 times)

E7♯9 D♯7sus2 E7sus2

And my ma - ma said ___ that it's ___ good to be nat - u - ral.
And my ma - ma said, ___ "Go get all ___ that you're af - ter."

To Coda

E7♯9 D♯7sus2 E7sus2

And my ma - ma said ___ that it's ___ good to be fac - tu - al. ___
And my ma - ma said ___ that love's _ all that mat - ters.

Gtr. 2

P.M. P.M. P.M. P.M.

Chorus

G5 A5 E7♯9 D♯7sus2 E7sus2

Al - ways on ___ the run. ___

(But I'm al - ways on ___ the run.

Gtr. 3

1/2

Gtr. 2

P.M. P.M. P.M.

G5 A5

But I'm al - ways on the run.)

Interlude

Gtr. 2: w/ Riff A (2 times)
Gtr. 3: w/ Riff B

E7♯9 D♯7sus2 E7sus2

Oh.

E7♯9 D♯7sus2 E7sus2

Spoken: Slash.

Gtr. 1

steady gliss.

19

Gtr. 3

Guitar Solo

A5 A6 A5 A6 A5 A6 A5

Gtr. 1

semi-
P.H.

Gtr. 3

Gtr. 2

Gtr. 2: w/ Riff A

E7♯9

Gtr. 1

Gtr. 3

B5 B6 B5 B6 B5 B6 B5

Gtr. 1

Gtr. 3

grad. bend

Gtr. 2

Gtr. 2: w/ Riff A (2 times)
Gtr. 3: w/ Riff B (2 times)

E7♯9

Gtr. 1

D♯7sus2 E7sus2

Ah.

D.S. al Coda

Gtr. 1 tacet

E7♯9 D♯7sus2 E7sus2

12 (12) 11

Coda

Chorus

Gtr. 2: w/ Rhy. Fig. 1 (3 1/2 times)

G5 A5 E7♯9 D♯7sus2 E7sus2

Al - ways on the run.

(But I'm al - ways on the run.

Gtr. 3

G5 A5 E7♯9

On the run.

But I'm al - ways on the run.

1/2

G5 A5 E7♯9 D♯7sus2 E7sus2

Al - ways on the run.

But I'm al - ways on the run.

1/2

G5 A5

Al - ways on the run.

But I'm al - ways on the run.)

Outro

Gtr. 2: w/ Riff A (2 times)
Gtr. 3: w/ Riff B (6 times)

E7♯9 D♯7sus2E7sus2

Spoken: Uh, what's up, ma - ma?

E7♯9 D♯7sus2 E7sus2

You want it, uh, right now? What you? Hold on. Yeah!

Gtr. 2

E7♯9 D♯7sus2 E7sus2

P.M. P.M. P.M. P.M. grad. bend 1/2

E7♯9 D♯7sus2 E7sus2

P.M.

E7♯9 D♯7sus2 E7sus2

P.M. P.M. P.M. P.M.

E7♯9 D♯7sus2 E7sus2

P.M. P.M. P.M.

E7♯9 D♯7sus2 E7sus2

P.M. P.M.

E7♯9 Dsus2/C♯ Dsus2 Esus2 N.C.

Gtr. 3

Gtr. 2

P.M. P.M.

from Slash - Apocalyptic Love

Anastasia

Words and Music by Slash and Myles R. Kennedy

Tune down 1/2 step:
(low to high) E♭-A♭-D♭-G♭-B♭-E♭

Intro

Moderately slow ♩ = 80

Dm B♭

Gtr. 1
(nylon-str. acous.)

mp
w/ fingers
let ring throughout

G7/B G7 G7/B C

C♯° A7 Dm Dsus2/C

B♭ A C G B♭ F E

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Free time

A7

tr

tr

(0 (1))

(0)

Faster ♩= 104

Gtr. 1 tacet

Dm

B♭

Gtr. 3
(elec.)

f

w/ dist.

Gtr. 2
(elec.)

f

w/ dist.

G

C

A

Dm

To Coda

Bb

Bb5/A

C5

G

Bb5

F5

E5

8va

loco

A5

E5

G5

D5

F5

C5

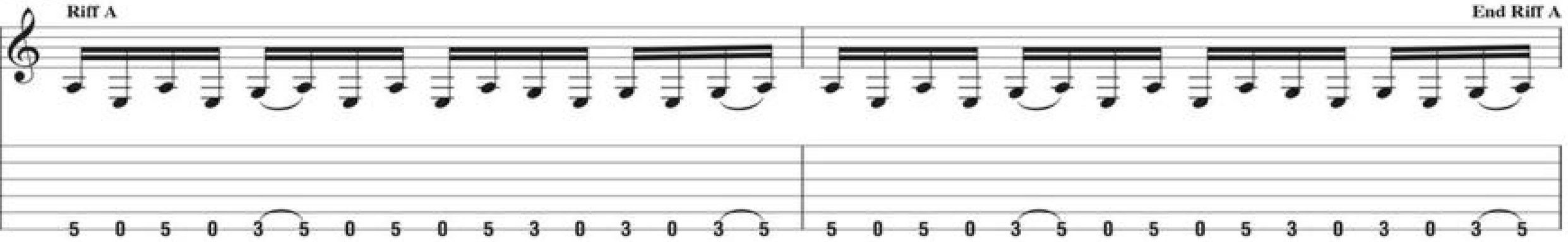
E

*A5 G5 A5 G5 A5

Gtrs. 2 & 3

Riff A

End Riff A

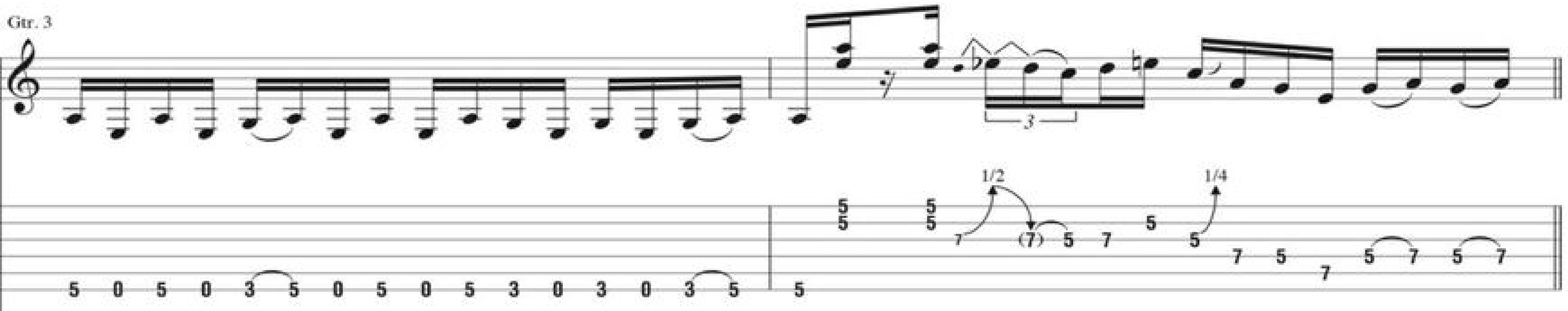


*Chord symbols reflect implied harmony.

Gtr. 2: w/ Riff A

G5 A5 G5 A5

Gtr. 3



Gtr. 4 (elec.)

Rhy. Fill 1

End Rhy. Fill 1

mf

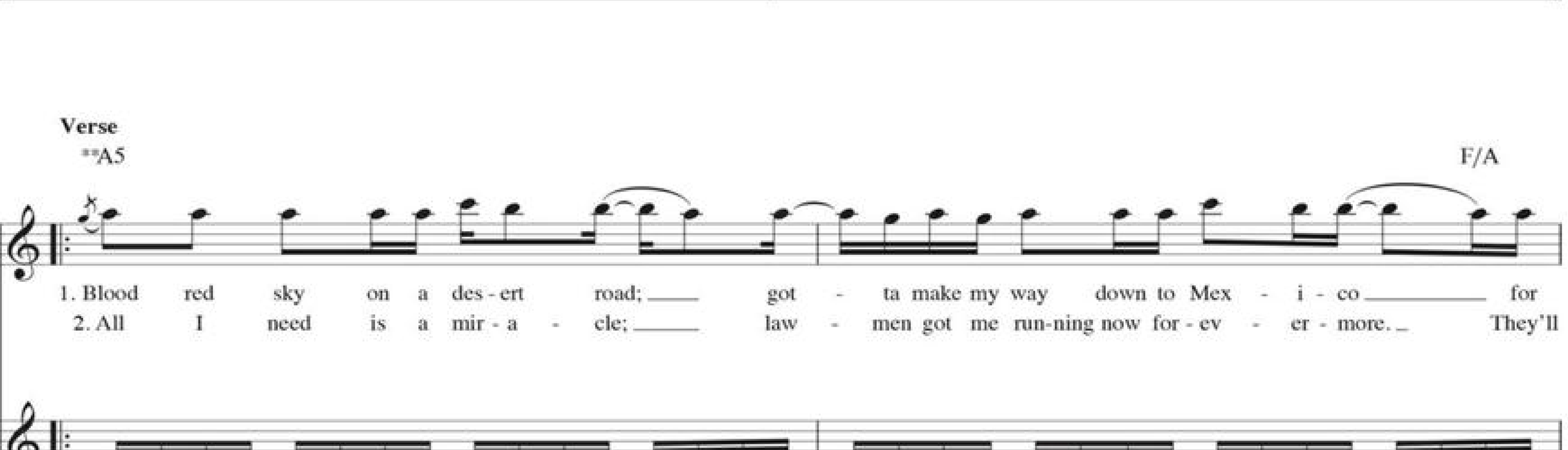
w/ slight dist.

Verse

**A5 F/A

1. Blood red sky on a des - ert road; got - ta make my way down to Mex - i - co for
2. All I need is a mir - a - cle; law - men got me run-ning now for - ev - er - more. They'll

P.M. P.M. P.M. P.M.



1 2

**Chord symbols reflect overall harmony.

2nd time, Gtr. 3: w/ Fill 1

G/A A5

what I did. I know that it was wrong. This fi -
hunt me down un - til the end of time. Oh,

P.M. P.M. P.M. P.M. P.H. P.M. P.M. semi- P.H. P.M.

Pitch: E

F5/A

- re in my heart, it will nev - er die; ev - 'ry - thing I love will be left be - hind. No
my ma - ma, now I've got to go; I'll nev - er love an - oth - er how I loved you so. I'm

P.M. P.M. P.M. P.M. P.M. P.M.

string noise

Fill 1
Gtr. 3

P.H. P.H.

G5/A A5

turn - ing back, for - ev - er gone to - night.
so a - fraid to leave this all be - hind.

All my love,

Gtr. 3

P.M. P.M. P.M. P.M.

5 0 5 0 3 5 0 5 0 5 3 0 3 0 3 5 5 0 3 0 3 0 3 2 2 0 0 0

Gtr. 4

10 10 8 12 12 12 12 12 12 10 10 10 14 14 14 14 12 12 14 14 12

Gtr. 2

2 2 0 0 0

Chorus

Gtr. 4 tacet

D5 B♭5

An - a - sta - sia, An - a - sta -

*Gtrs. 2 & 3 **Rhy. Fig. 1**

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

7 7 5 5 5 7 7 5 5 7 7 5 5 5 7 7 5 7 7 5 5 0 3 3 1 1 1 3 3 1 1 3 3 1 1 1 3 3 1 1 3 3 1 1 0

*Composite arrangement

G C5

- sia, this may be our last good - bye.

End Rhy. Fig. 1

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

D5 B♭5

You can't save me, I am fad -

Rhy. Fig. 2

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

C5 A5

1.

- ing. Blood is on my hands to - night.

End Rhy. Fig. 2

P.M. P.M. P.M. P.M.

Interlude

Gtr. 2 tacet

G5 A5 G5

Gtr. 2: w/ Riff A

A5 G5 A5

Gtr. 3

1 1 1/4

5 0 5 0 3 0 5 0 5 3 0 0 3 5 0 5 0 3 5 0 5 0 5 3 0 3 0 3 5

Gtr. 4: w/ Rhy. Fill 1

G5 A5 A5

2.

— my — hands — to - night. —

3

7 6 7 7 5 7 5 4

5 0 5 0 3 5

2 2 0 0 0 0 1 0 3 2 0

Interlude

G5 Gmaj7(no3rd) G7(no3rd)

G5 Gmaj7(no3rd) G7(no3rd)

Gtr. 3

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

5 0 4 0 3 3 3 2 3 2 0 5 0 4 0 3 3 3 2 3 2 0

3 3 3 3 3 3 3 3 3 3

Gtr. 2

5 5 3 5 5 3 5 5 3 5 5 3 5 5 3 5 5 3 5 5 3

D.S. al Coda

G5 Gmaj7(no3rd) G7(no3rd) G5 Gmaj7(no3rd) G7(no3rd)

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Coda

B♭5 F5 E5 A5

loco

1/2

Guitar Solo

Dm B♭5

1/2 1/2 1/2

G5 C5

(13) 15 1 13 1 13 15 13 12 13 12 13 12 1/2 (12) 13 12 13 9 13

A Dm

14 14/15 17 17 1/2 (17) 1/2 17 1/2 17 15 17 18 17 15 17 15 17 15 17 15 17 1 15 17 18

let ring

Bb5 A5 C5 G5 Bb5 F5 E5

8va

17 18 15 17 18 17 15 18 17 15 17 18 15 17 18 17 15 18 17 15 17 18 15 17 18 1 16 17 15 18 17 18 17 15 17 15 17 15 18 15 18 17 15 17

P.M.

A5 E5 G5 D/F♯ F5 C5

8va loco

15 17 15 18 15 18 17 15 17 18 17 15 17 15 17 15 17 15 17

3 3

15 17 15 14 15 14 15 14 17 15

3 3 3 0 0 X X 3 2 2 0 X 2 0 3 3 1 10 10 8

E5 A5

All my love, ___

8va

3

grad. bend

14 (14) 2 14 0 19 (19) 19 17 20 X 17 20 (20) 1/2

2 2 0 2 2 0 X X X 2 2 0 0

Chorus

Gtr. 2: w/ Rhy. Fig. 1 (3 times)
*Gtr. 5: w/ Rhy. Fig. 1 (1st 3 meas.)

Gtr. 3 tacet

D5 B♭5 G

An - a - sta - sia, An - a - sta - sia, this may be

8va

Gtr. 3

(20)

*Gtr. 5 (elec.) w/ dist., played *f*.

C5 D5

our last good - bye. You can't save

Gtr. 5

let ring - - - | P.M. - - - | P.M. P.M. - - - | P.M. - - - |

B♭5 G

me, I am fad - ing. Blood is on

P.M. - - - | P.M. P.M. - - - | P.M. - - - | P.M. P.M. - - - | P.M. - - - |

C5 D5

— my — hands — to - night. — An - a - sta -

let ring - - -|

P.M. - - -| P.M. P.M. - - -|

Bb5 G

- sia, An - a - sta - sia, for your hon -

P.M. - - -| P.M. P.M. - - -|

Gtr. 2: w/ Rhy. Fig. 2

C5 D5

- or I took — a life. — You can't save —

P.M. - - -| P.M. P.M. - - -|

B♭5 C5

— me, I am fad - ing. Blood is on —

P.M. P.M. P.M. P.M. P.M. P.M.

A5 N.C. A5

— my — hands — to - night. —

Gtr. 5

grad. bend 1/2

*Vol. swell

Gtr. 2

P.M.

Interlude

A5

slight P.M. slight P.M.

slight P.M.

8va

fdbk.

Pitch: C♯

string noise

8va

loco

Outro-Guitar Solo

A5 Asus4 Dm(add9)/A

let ring

A5 Asus4

Dm/A G/A A5

Asus4 Dm/A

A5

Asus4

Dm/A

G/A

A5 A Asus4

8va

grad. bend

Rhy. Fig. 3

let ring let ring

Dm/A A

8va

grad. bend

8va

Asus4

8va

13 13 15 13 13 15 13 13 16 16 15 15 17 15 13 15 13 15 13 12 13 12 10 13 13 12 13 12

3 3 3 3 3 3 3 3 3 3 0 0
2 2 2 2 2 2 2 2 2 2
2 2 2 2 2 2 2 2 2 2
0 0 0 0 0 0 0 0 0 0

Dm/A

8va

loco

G/A

10 12 13 15 13 15 13 12 12 13 12 12 12 10 13 12 12 13 12 10 12 10 10 9 9 12 12 10 10

6 6 0 3 3 3 3 0
7 7 0 4 4 4 4 0
7 7 0 5 5 5 5 0
0 0 0 0 0 0 0 0

A

12 10 9 10 9 9 10 9 7 7 10 10 9 10 6 9 6 5 5 7

End Rhy. Fig. 3

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Gtr. 2: w/ Rhy. Fig. 3

Gtr. 5

Asus4

P.M.

Dm/A

A

1/2

Asus4

semi-P.H.

1/4

Dm/A

G/A

A

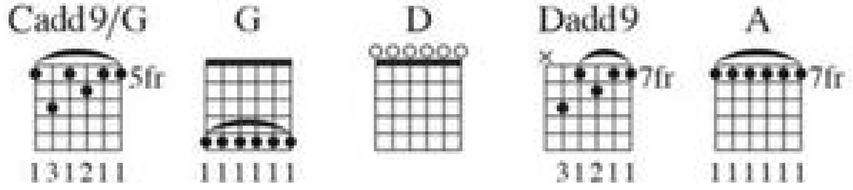
Free time

A5

Gtr. 5

Gtr. 2

fdbk.



Gtrs. 1, 2, 4 & 7: Open D tuning, down 1/2 step:
(low to high) D♭-A♭-D♭-F-A♭-D♭

Gtrs. 3, 5 & 6: Open G tuning, down 1/2 step:
(low to high) D♭-G♭-D♭-G♭-B♭-D♭

Gtrs. 8, 9 & 10: Tune down 1/2 step:
(low to high) E♭-A♭-D♭-G♭-B♭-E♭

Gtr. 11: Open D7 tuning, down 1/2 step:
(low to high) D♭-A♭-C♭-F-A♭-D♭

Intro

Slow ♩ = 73

D5 F5 D5 F5 D5 F5 D5 F5 D5 F5 D5 F G

Gtr. 1 (clean)

Rhy. Fig. 1

mp

w/ slide

w/ pick
& finger

T
A
B

D5 F5 D5 F5 D5 F5 D5 G5 D5 F5

Gtr. 2 (dist.)

**pp* *mf*

w/ slide

*Vol. swell

Gtr. 3 (slight dist.)

mf

Gtr. 1

w/ pick
& finger

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Gtr. 1: w/ Rhy. Fig. 1

*D F5 D5 F5 D5 F5 D5 F5 D5 F5 D5 F G D5 F5 D5 F5 D5

mf

let ring

End Rhy. Fig. 1

*Chord symbols reflect overall harmony.

F5 D5 G5 D5 F5 D F5 D

Gtr. 2

Riff A

f

w/o slide

1/4 1/4 1/4

Gtr. 3

Rhy. Fig. 2

mf

F5 G5 D

1/4 1/4 1/4 1/4

F G F5 D

Gtr. 2: w/ Riff A (1st 3 meas.)

End Riff A

F G D

End Rhy. Fig. 2

Gtr. 3

F G F5 D

1. Well, I know _

Gtr. 2

Gtr. 3

Verse

Gtr. 3 tacet

*D Am(add4)

Gtr. 2 tacet

you could - n't love me 'cause you're

Gtr. 4 (clean)

Riff B

mp

let ring throughout

Gtr. 2

*Chord symbols reflect implied harmony.

G D

prom - ised to a wealth - y man. Take a look.

Gtr. 4 (clean) End Riff B

Gtr. 3

mp

Gtr. 4: w/ Riff B (2 times)

Am(add4) G

What are you see - in'? Is that a noose or a wed -

Gtr. 3

D Am(add4)

- ding band? Should I go to see a heal - er?

Gtr. 2

*pp mp

w/ slide

*Vol. swell

Gtr. 3 Rhy. Fig. 3

Gtr. 2 tacet

G D

Nerv - ous twitch - in' in my hands.

Gtr. 3

End Rhy. Fig. 3

*Cadd9/G G D D

⑥
open

Rhy. Fig. 4A

End Rhy. Fig. 4A

Gtr. 4

Oo,

Gtr. 5
(clean)

mp

w/ slide

Gtr. 6
(clean)

mp

w/ slide

Rhy. Fig. 4

End Rhy. Fig. 4

Gtr. 3

*See top of first page of song for chord diagrams pertaining to rhythm slashes.

Gtrs. 3 & 4: w/ Rhy. Figs. 4 & 4A

Cadd9/G G D

nerv - ous twitch - in' in my hand.

Gtr. 5

Gtr. 6

w/ slight dist.

Pre-Chorus

Gtr. 5 tacet

Dadd9 A

Gtr. 4

God help me rid this feel - in' 'cause I'm

Gtr. 6

Gtr. 3

let ring

G Cadd9/G G

fall - in' all to piec - es and I can't get out - ta bed.

Gtr. 6

Gtr. 2

Gtr. 3

f

mf

Chorus

Gtr. 2: w/ Riff A (1 1/2 times)
Gtr. 3: w/ Rhy. Fig. 2
Gtrs. 4 & 6 tacet

D F5 D F5 G5

Beg - gars and hang - ers - on try to take you from me.

D F G

Some - one with a Bi - ble in his pock - et cloud - in' ev - 'ry - thing you see.

F5 D F G

Beg - gars and hang - ers - on, they'll chip it a - way.

To Coda

D F G

Bur - y your soul _ in the riv - er 'cause the end is here _ to stay, _____ oh, _ yeah. _____

Gtr. 2 **Riff C** **End Riff C**

1/4 1/4 1/4

Rhy. Fig. 5 **End Rhy. Fig. 5**

Gtr. 3

Interlude

C G D

*Gtrs. 2 & 7 (dist.)

f

w/ slide

*Composite arrangement

Gtr. 3

C G D

Pre-Chorus

Dadd9 A G C

God help me rid this feel - in' 'cause I'm fall - in' all to piec - es and I

Gtrs. 2 & 7 tacet

G Cadd9/G G D

can't get out of bed. 2. I was wrong,

Gtr. 4

mp

Gtr. 7

w/ slide

Gtr. 2

Gtr. 3

Verse

Gtr. 3: w/ Rhy. Fig. 3 (2 times)
Gtr. 4: w/ Riff B (2 times)

D Am(add4) G

I don't need you. It seems reck - less and un - fair.

D Am(add4)

Bet-ter days are far be - hind me. Guess

Gtr. 8 (clean)

mf

w/ slide

G D

that's an - oth - er cross I'll have to bear.

Gtr. 8 tacet

C G D

Oo.

Gtr. 4

Gtr. 3

Interlude

Gtr. 4: w/ Riff B (2 times)

D Am(add9) G D

Gtr. 9 (dist.)

mf

let ring - - - - - - - - - - -

Gtr. 6

w/ dist.

Gtr. 3

mp

Gtr. 3: w/ Rhy. Fig. 3

Am(add4) G D

I

Gtr. 9

Gtr. 6

Bridge

Gtrs. 6 & 9 tacet

C G D

know that there's a time and a rea - son to

Rhy. Fig. 6 **End Rhy. Fig. 6**

Gtr. 2

f *let ring*

Rhy. Fig. 6A **End Rhy. Fig. 6A**

Gtr. 3

Gtrs. 2 & 3: w/ Rhy. Figs. 6 & 6A (2 times)

C G D

take the ghost and lock it up in - side. And

C G D

may - be I am down, but I'm not beat - en. Like

D.S. al Coda

C G D

an - y - thing, we were born to die.

Gtr. 2

Gtr. 3

Coda

Gtr. 2: w/ Riff A (1st 2 meas.)
Gtr. 3: w/ Rhy. Fig. 2 (1st 2 meas.)

F G D F5 D

end is here to stay. Beg - gars and hang - ers - on,

Gtr. 9

1/2

Gtr. 2

Gtr. 3

Gtr. 2: w/ Riff C
Gtr. 3: w/ Rhy. Fig. 5

F5 G5 D F G

beg - gars and hang - ers - on.

Gtr. 9

let ring

1/2 1 hold bend 1 1 1/4 1/4

Outro

E5 G D

No, no, no, no.

Gtr. 9

8va

1 hold bend 1/2 1 hold bend

14 15 14 (14) 13 12 12 11 (11) 12 12 20 20 20 (20) 19 (19)

Riff D **End Riff D**

Gtr. 10 (dist.)

f

1 hold bend 1/2

14 15 14 (14) 13 12 12 11 (11) 12 12 (12)

Rhy. Fig. 7A **End Rhy. Fig. 7A**

Gtr. 3

Rhy. Fig. 7 **End Rhy. Fig. 7**

Gtr. 2

Gtrs. 2 & 3: w/ Rhy. Figs. 7 & 7A (4 times)
Gtr. 10: w/ Riff D

E5 G D

No, no, no, no, no, no, no, no.

Gtr. 9

loco 8va

1 hold bend 1/2 1 hold bend

14 15 14 (14) 13 12 12 11 (11) 12 12 20 20 20 (20) 20 (20)

E5 G D

Gtr. 9 *loco*

1 hold bend

Gtr. 10

1 hold bend

Gtr. 10: w/ Riff D (2 times)

E5 G D

No, no, no, no, no, no, no, no,

Gtr. 9 *8va*

E5 G D

No, no, no, no, no, no, no, no,

8va

Free time

Gtrs. 2, 9 & 10 tacet

Gtr. 3 tacet

E5 G G7 D7

No, no, no, no.

Gtr. 9

8va

Gtr. 10

1 hold bend

Gtr. 11 (dist.)

mf

w/ slide

p

steady gliss.

*4th string sounds sympathetically.

Gtr. 3

Gtr. 2

Intro

Fast ♩ = 159

N.C.

Gtr. 1 (elec.)

(Drums)

3

D5 E D5

mf

w/ dist.

P.S.

E5 D5 E5 D5 E5 D D E D

E5 D5 E5 D5 E5 D5 *E5 D5

Riff A

P.M. P.M. P.M.

*Chord symbols reflect implied harmony.

Gtr. 2 (elec.)

E5 D5 E5 D5 E5

mf

w/ dist.

1/2 1/2

End Riff A

Gtr. 1

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

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Father: Hey! *Turn it off!* *Turn it off!*

Son: What? *Dad, this is the best part!* *No!*

D5 E5 D5 E5 D5 E5 G5 E5

p

(9) 9 (9) 9 7 7 9 8 9

p

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

0 0 7 0 5 0 0 7 0 7 0 7 5 0 0 7 0 5 0 0 5 7 5 7

Gtr. 1: w/ Riff A

It's too late for this. *Turn it off!* *No!*

Dad, this is the best part! Come on!

D5 E5 D5 E5 D5 E5

Gtr. 2

(9) 9 (9) 9 7 (7) 11 (11) 11 9 (9)

Turn it off now! *You got things to do tomorrow,*

No, this is the... *I wanna listen to it, okay?*

D5 E5 D5 E5 D5 E5 D5

Gtr. 2

9 (9) 9 7 11 (11) 11 9

mf

Gtr. 1

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

0 0 7 0 5 0 0 7 0 7 0 7 5 0 0 7 0 5 0 0 5 5 5 7 5

Gtr. 2 tacet

Ben. Now, I'm warning you. Turn it off now!

E5 D5 E5 D5 E5 D5 D E N.C.

(9)

Free time

Gtr. 1 tacet

Son: Yeah, right. Too late? Sure. Eat this!

*Gtr. 3 (elec.)

6 sec. (Digital samples) 3 sec.

E5

w/ dist.

*Doubled throughout

Moderately ♩= 116

N.C.(E) A/E E Esus4 E A/E E Esus4 E

Ow!

Rhy. Fig. 1

End Rhy. Fig. 1

Verse

Gtr. 3: w/ Rhy. Fig. 1

N.C.(E) A/E E Esus4 E A/E E Esus4 E

1. I took my ba - by on a Sat - ur - day date. _ But is that girl with you? Yes, we're one and the same. _ Now

A N.C.(E) A/E E

I be - lieve _ in mir - a - cles and a mir - a - cle has hap-pened to - night. __ Hee, ah,

Gtr. 3

Rhy. Fig. 2

Esus4 E B A

ah. But if you're think-in' a - bout my ba - by, it don't mat - ter if you're black or white. _

End Rhy. Fig. 2

Interlude

Gtr. 3: w/ Rhy. Fig. 1

N.C.(E) A/E E Esus4 E A/E E Esus4 E

Oo!

Gtr. 4 (acous.)

mf

Verse

Gtr. 3: w/ Rhy. Fig. 1

E A/E E Esus4 E A E A/E E Esus4 E

2. They print my mes-sage in the Sat - ur - day Sun. I had to tell 'em I ain't sec-ond to none. And I

Gtr. 3: w/ Rhy. Fig. 2

A E A/E E

told a - bout e - qual - i - ty. And it's true, eith - er you're wrong or you're right. Oo, da,

Rhy. Fig. 3

Esus4 E B A

ah, but if you're think-in' a - bout my ba - by, it don't mat - ter if you're black or white.

End Rhy. Fig. 3

Interlude

Gtr. 3: w/ Rhy. Fig. 1 (2 times)

E A/E E Esus4 E A E A/E E Esus4 E A E

Hoo! _ Don't _ get bad!

A/E E Esus4 E A E A/E E Esus4 E

Hee, __ hee.

Bridge

Gtr. 4: w/ Rhy. Fig. 3 (1st meas.)

E

I am tired _ of this yell - in', I am tired _ of this stuff. I am tired _ of this bus-'ness. Go _

E7 A5

___ when the go-in' gets rough. _ I ain't scared _ of your broth-er. I _____ ain't scared _ of no sheets.

Gtr. 3

Riff B **End Riff B**

Gtr. 3: w/ Riff B

E7 A5

I ain't scared of no - bod - y. Don't put your fin - ger in me. Hey! Pro -

Em6

tec - tion for gangs, clubs and na - tions, caus - in' grief in hum - an re - la - tions. It's a

Rhy. Fig. 4 **End Rhy. Fig. 4**

Gtr. 5
(elec.)

mf

w/ clean tone

Gtr. 5: w/ Rhy. Fig. 4 (2 times)

turf war on a glob - al scale. I'd rath - er hear both sides of the tale. See, it's

not a - bout rac - es, just plac - es, fac - es. Where your blood comes from is where your

N.C.

space is. I seen the bright get dul - ler I'm not gon - na spend my life be - in' a col - or. 3. Don't

Gtr. 5

1/4

Verse

Gtr. 3: w/ Rhy. Fig. 2
Gtr. 5 tacet

Gtr. 4: w/ Rhy. Fig. 3 (2 times)

A E A/E E

tell me you a - gree with me when I saw you kick - in' dirt in my eye. Hee, hee.

Esus4 E B A

Da, but if you're think-in' a - bout my ba - by, it don't mat - ter if you're black or white.

Gtr. 3: w/ Rhy. Fig. 2 (last 4 meas., 2 times)

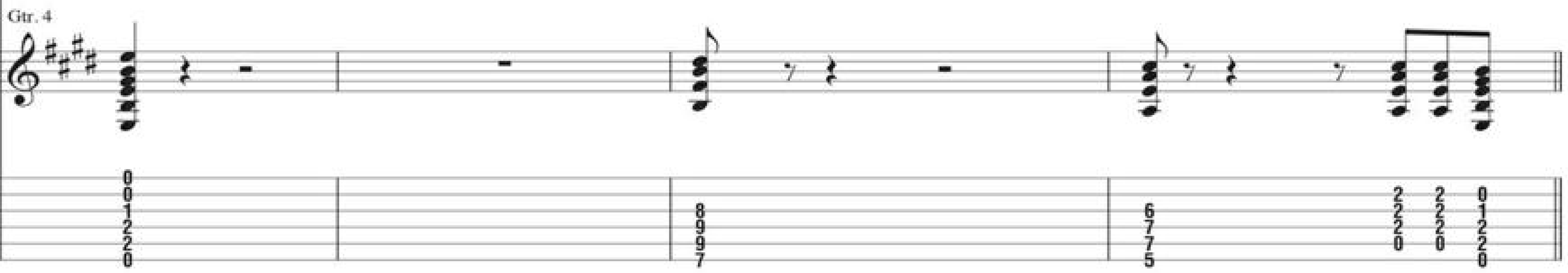
E A/E E Esus4 E B A

I said you're think-in' 'bout be-in' my ba - by, it don't mat-ter if you're black or white.

E A/E E Esus4 E B A

I said you're think-in' 'bout be-in' my broth-er, it don't mat-ter if you're black or white.

Gtr. 4



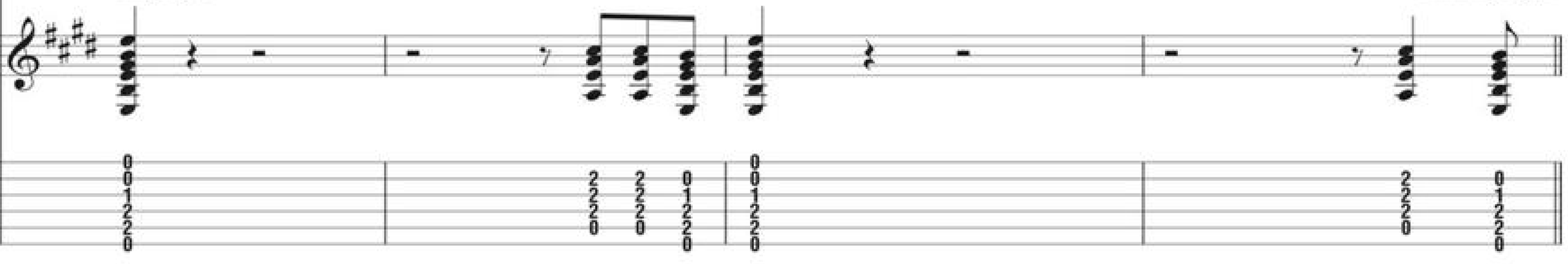
Outro

Gtr. 3: w/ Rhy. Fig. 1 (4 3/4 times)

E A/E E Esus4 E A E A/E E Esus4 E A E

All right, all right, ah, uh, ah, uh. Oo, hoo.

Rhy. Fig. 5 End Rhy. Fig. 5



w/ Voc. ad lib. (till end)
Gtr. 4: w/ Rhy. Fig. 5 (3 3/4 times)

1.

A/E E Esus♯ E A E A/E E Esus♯ E A E

Yeah, yeah, yeah. Oo, hoo.

2.

Esus♯ E A E A/E E Esus♯ E A E A/E E

Oo, hoo. Yeah, yeah, yeah.

It's black, it's white. It's tough for you to beat that. It's black, it's white. Woo!

Esus♯ E A E A/E E Esus♯ E A E A/E E

Oo, hoo. Yeah, yeah, yeah.

It's black, it's white. It's tough for you to beat that. It's black, it's white. Woo!

B E

Gtr. 4

Gtr. 3

w/ bar

slack

from Slash - Slash

By The Sword

Words and Music by Slash and Andrew Stockdale

Gtr. 2: Capo V

Intro

Slow ♩ = 71

N.C. *C5 A5 G5 A5 D5 C5 G5 D5/A

Gtr. 1 (acous.)

(Hi-hat)

mf

P.M. - - - -|

1/4 1/4 1/4

*Chord symbols reflect implied harmony.

C G/B A5 G5 F5 D5 C5 G5 D5/A

1/4

Verse

A5 C5 A5 G5 A5 D5 C5 G5 D/A

1. With the hors - es that you ride ___ and the feel - ings left in - side, _ comes a

1/4 1/4

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C G/B A5 G5 F/A C5 A5 G5 A5 C5 A5 G5 A5

time you need to leave _ all that be - hind. _ Well, they claim they'd like to know _ an - y -

D5 C5 G5 D/A C G/B A5 G5 F/A C5 A5 G5

one could let it go. __ And the peo - ple gath - er 'round _ for the last show. _

Chorus

D F

*(A) (C)

__ Well, there is a re - ward __ to live __ and die __ by the sword. _

Gtr. 1 **Rhy. Fig. 1**

Gtr. 2 (elec.)

mp

w/ clean tone

let ring throughout

*Symbols in parentheses represent chord names respective to capoed guitar.
Symbols above reflect actual sounding chords. Capoed fret is "0" in tab.

Am
(Em)

G
(D)

Well, they try to com - pli - cate you, but you left it all be - hind.

End Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fig. 1

D
(A)

F
(C)

Am
(Em)

All world - ly pos - ses - sions are left for re - col - lec - tion and fin - al - ly it's all

Gtr. 2

gone.

Interlude

Gtr. 2 tacet

G G♯ C5 A5 G5 A5 D5 C5 G5 D/F♯

*Gtrs. 3 (elec.) & 4 (elec.)

f

w/ dist.

1/4

1/4

*Composite arrangement

C5 G/B A5 G5 F G5 A5

2. They're re -

Gtr. 3

mf

Gtr. 4

Verse

C5 A5 G5 A5 D5 C5 G5 D/A

leas - ing all the hounds. What is lost could still be found. When you

1/4 1/4

C5 G/B A5 G5 F/A C5 A5 G5 A5

hop up on your feet, you're on the ground. Well, there's

Gtr. 3

Gtr. 4 tacet

A D/A

some who choose to run, fol - low - ing the set - ting sun. And

Gtr. 3

1/4 1/4

Gtr. 4

mf

F/A

now it seems the jour - ney has be -

1/4

Chorus

D F

gun. Well, there is a re - ward to live and die by the sword.

Gtrs. 3 & 4

Rhy. Fig. 2

f

Am G

Well, they try to com - pli - cate you, but you left it all be - hind.

End Rhy. Fig. 2

Gtrs. 3 & 4: w/ Rhy. Fig. 2 (1st 2 meas.)

D F

All world - ly pos - ses - sions are left for re - col - lec -

Am G G♯

- tion and fin - al - ly it's all gone.

Gtrs. 3 & 4

Interlude

Am D7 F

Rhy. Fig. 3

D7 F G

Whoa.

End Rhy. Fig. 3

Gtrs. 3 & 4: w/ Rhy. Fig. 3

Am D7 F D7

Whoa.

Guitar Solo

F G Am F/A

Gtr. 5 (elec.)

mf

w/ dist. & wah-wah

*Played behind the beat.

Gtr. 3

Riff A

mp

let ring

Gtr. 4

Rhy. Fig. 4

mp

Am6 F/A

End Riff A

let ring

End Rhy. Fig. 4

Gtr. 3: w/ Riff A
Gtr. 4: w/ Rhy. Fig. 4 (1st 2 meas.)

Am F/A

Gtr. 5

Am6 F/A

Gtr. 5

Gtr. 4

f

Gtrs. 3 & 4: w/ Rhy. Fig. 2 (1 1/2 times)

D F

Am G

grad. release

D F

*Played behind the beat.

Am G G♯

3. Ho, _____ with the

Gtr. 5

Gtrs. 3 & 4

Verse

Gtr. 5 tacet

C A5 G5 A5 D C G5 D/F♯

hors - es that you ride__ and the feel - ings left in - side_ comes a

*Gtrs. 3 & 4

1/4 1/4

C5 G/B A5 G5 F

time you need to leave__ all that be - hind._

P.M.

Chorus

D F A

Well, there is a re - ward__ to live and die by the sword._

wah-wah off

Well, they try to com - pli - cate__ you, but you left it all be - hind._

G D

*Gtr. 4: w/ wah-wah

F A

All world - ly pos - ses - sions are left for re - col - lec -

G G♯

tion and fin - al - ly it's all gone.

Gtr. 3

Gtr. 4

Outro

C A5 G5 A5 D C G D/F♯

Whoa,

C G/B A5 G5 F D C G5 D

C G/B A5 G5 F D C G5 D

C A5 G5 A5 D C G D/F♯ C G/B A5 G5 F5

oh.

C A5 G5 A5 D C G D/F♯ C G/B A5 G5 F5

Tune down 1/2 step:
(low to high) E♭-A♭-D♭-G♭-B♭-E♭

Intro

Moderately slow ♩ = 76

Spoken: What we've got here is... failure

(10 sec.)

to communicate. *Some men* *you just can't reach* *so you*

Gtr. 1 (acous.) Em G

Riff A

mf

let ring throughout

get what we had here last week, *which is the way he wants it.* *Well,* *he gets it!*

Em G D/F♯

End Riff A

N' I don't like it any more than you men.

Em G

Whistled

Gtr. 2 (elec.)

Riff B

mf

w/ clean tone

Gtr. 1

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Em G D/F♯

Whistled

End Riff B

Verse

Gtr. 1: w/ Riff A

Em

1. Look at your young_men fight - ing,

Gtr. 2 tacet

G

look at your wom - en cry - ing.

Gtr. 2

Fill 1

End Fill 1

Em G D/F♯

Look at your young_men dy - ing, the way they've al-ways done be - fore._

Interlude

Gtr. 1: w/ Riff A

Gtr. 2: w/ Riff B

Em G

*Gtr. 3 (acous.)

mp

let ring *let ring*

*Doubled throughout

Em G D/F♯

let ring *string noise* *let ring* *let ring*

Verse

Gtr. 1: w/ Riff A
Gtr. 2: w/ Fill 1
Gtr. 3 tacet

Em G Em

2. Look at the hate _ we're breed - ing, look at the fear _ we're feed - ing. Look at the lives _ we're lead - ing, the

let ring

G D/F♯ A5 A5♯11

way we've al-ways done be-fore. _ My hands _ are tied, _

Gtr. 2

let ring *let ring* *let ring* *let ring*

Gtr. 4 (elec.)

Rhy. Fill 1 **End Rhy. Fill 1**

mf
w/ slight dist.

Gtr. 5 (elec.)

Rhy. Fill 1A **End Rhy. Fill 1A**

f
w/ dist.

Bridge

Gtr. 2 tacet

E5 G5 F♯5

the bil-lions shift from side to side, and the
For all I've seen has changed my mind, but still the

Rhy. Fig. 1

Gtr. 4

let ring

1/4

Gtr. 5 **Rhy. Fig. 1A**

P.M.

P.M.

E5 G5 D G5 F♯5

wars go on with brain-washed pride for the love of God and our hu-man rights. And
wars go on as the years go by with no love of God or hu-man rights. 'Cause

let ring

1/2

P.M.

P.M.

E5
G5
F♯5
all __ these things are swept a - side __ by blood - y hands _ time can't _ de - ny __ and are
all __ these dreams are swept a - side __ by blood - y hands _ of the hyp - no - tized _ who
let ring
1/2
8va
loco
Harm.
bend neck
P.M.
Pitches: B
G
-1/2
E5
G5
D
washed _ a - way _ by your gen - o - cide. _ And his - t'ry hides the lies __ of our civ - il wars. _
car - ry the cross _ of hom - i - cide. _ And his - t'ry bears the scars _ of our civ - il wars. _
End Rhy. Fig. 1
let ring
End Rhy. Fig. 1A
P.M.

To Coda

A5 B5/A C5/A D5/A E5/A

P.M. - - -┤ P.M. - - -┤ P.M. - - -┤ P.M. - - -┤ P.M. - - -┤ P.M. - - -┤

Guitar Solo

Gtrs. 4 & 5: w/ Rhy. Figs. 1 & 1A

E5 G5 F♯5 E5

Gtr. 6 (elec.)

f

steady gliss.

*w/ wah-wah

*○ = pedal open (toe up); + = pedal closed (toe down)

G5 D G5 F♯5 E5

G5 F♯5 E5 G5 D

D'youwear a

Bridge

Gtrs. 5 & 6 tacet

G Bm♭6 Em

black arm - band ____ when they shot the man _ who said, "Peace could last for - ev - er"?_ And in my

Gtr. 6

*Vol. swell

**Gtrs. 1 & 4

let ring *let ring* *let ring*

**Composite arrangement

Gtr. 5

G Bm♭6 Em C Dsus2

first mem - o - ries they shot Ken - ne - dy and I went numb when I learned to see. So I

Gtrs. 1 & 4

*Gtrs. 1, 4 & 7

*Gtr. 7 (elec.) w/ clean tone, played *mp*.

Composite arrangement

G Bm♭6 Em

nev - er fell for Vi - et - nam, we got the wall of D. C. to re - mind us all that you

G Bm♭6 Em C D

can't trust free-dom when it's not in your hands, when ev - 'ry - bod - y's fight - in' for their prom-ised land, and...

Gtrs. 1, 4 & 7

Gtr. 5

Chorus

Gtrs. 1 & 7 tacet

G5 B5 E5

I don't need your civ - il war.

Gtr. 4 **Rhy. Fig. 2**

Gtr. 5 **Rhy. Fig. 2A**

P.M.

P.M.

G5 B5 E5 C D

It feeds the rich while it bur - ies the poor.

End Rhy. Fig. 2

End Rhy. Fig. 2A

P.M.

Gtrs. 4 & 5: w/ Rhy. Figs. 2 & 2A

G5 B5 E5

You're pow - er - hun - gry, sell - in' sol - diers in a hu - man gro - c'ry store. Ain't that fresh!

G5 B5 E5 C D

I don't need your civ - il war. Oo, no, no, no, no,

Guitar Solo

G5 B5 E5

no.

Gtr. 6

*w/ wah-wah

1 hold bend

steady gliss.

*Used as filter.

Gtr. 4

Gtr. 5

P.M. - - -|

P.M. - - -|

G5 B5 E5 C D

1 1 8

7 7 5 7 7 5 7/9 7 9/7 5 7 5 7/9 9 7 9 7/5 7 5 7 5/4 5 4

3 3 2 2/7

5 5 3 0 4 4 2 2 9 9 7 5 5 3 5 5 3 7 7 5 7 7 5

5 5 3 5 5 3 4 4 2 4 4 2 2 2 0 2 2 0 5 5 5 3 7 7 7 5 0 0

G5 B5 E5

(8) (8) 5 8 7 7 1/2 7 7 5 7 5 1 8 8 7 8 7 5 7 8 7 5 8 7 8 5 7

let ring

5 5 3 5 5 3 4 4 2 4 4 4 4 4 2 2 2 0 0 2 2 0 2 2 0 2 2 0 2 2 0

P.M. P.M.

0 0 X 3 0 0 X 3 4 4 2 4 4 4 4 4 2 2 2 0 2 2 0 0 0 2 2 0 2 2 0 0 0 2 2 0 2 0 2 2

Verse

Gtrs. 1 & 7: w/ Riff A (2 times)

G5 B5 E5 C D Em

3. Look at the shoes _ you're fill - ing,

grad. bend

1 hold bend 1 1/2 1

Gtrs. 4, 5 & 6 tacet

G Em G D/F♯

look at the blood _ we're spill - ing. Look at the world _ we're kill - ing, the way we've al-ways done be - fore. _

Em G

Look in the doubt _ we've wal - lowed, look at the lead - ers we've fol - lowed.

Gtr. 2

Em G D/F♯

Look at the lies we've swal - lowed and I don't want to hear no more.

D.S. al Coda

Gtrs. 4 & 5: w/ Rhy. Fills 1 & 1A

A5 A5♯11

My hands are tied

let ring *let ring* *let ring* *let ring*

Coda

Guitar Solo

Gtrs. 4 & 5: w/ Rhy. Figs. 1 & 1A

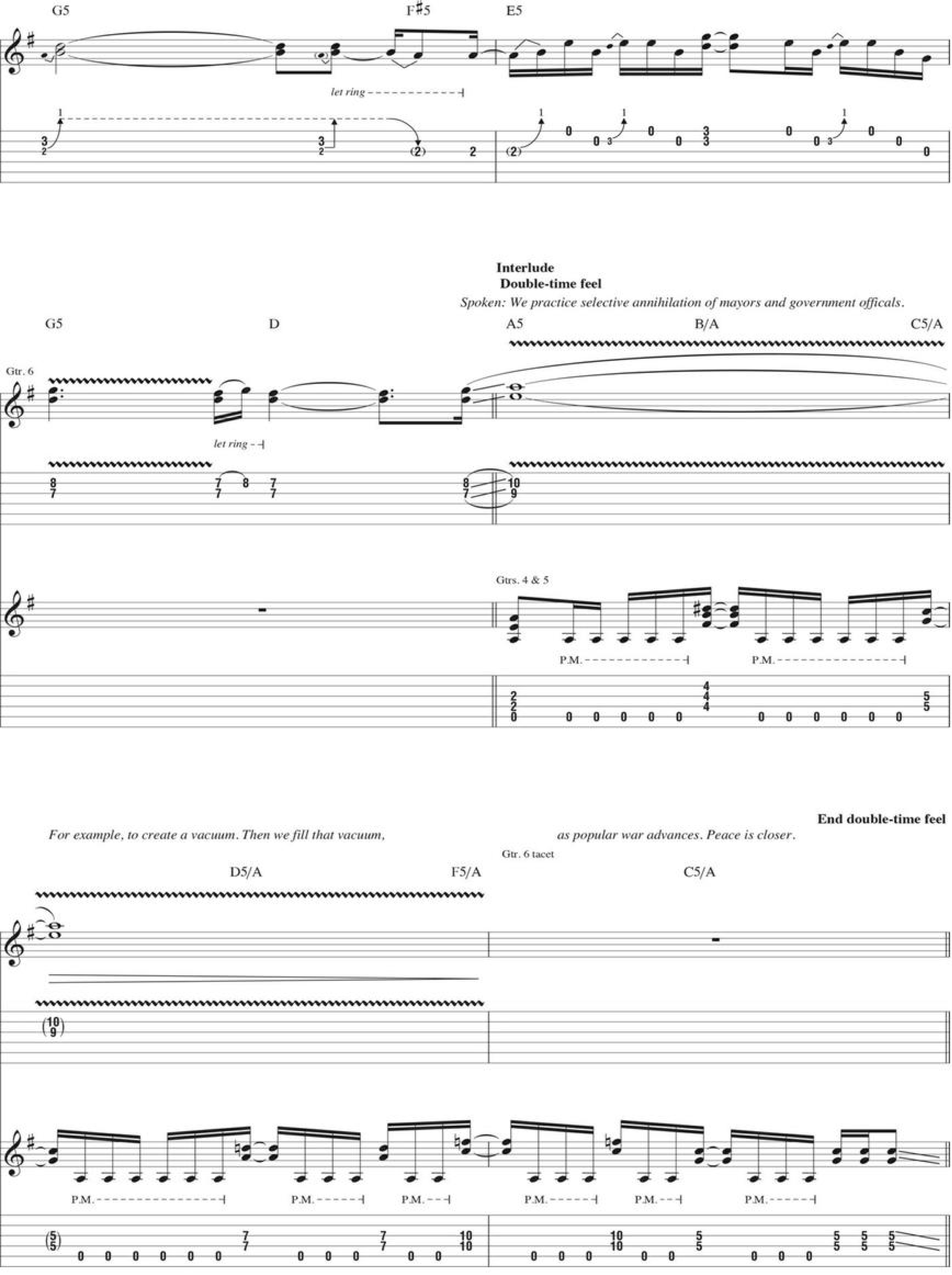
E5 G5 F♯5

Gtr. 6

w/ wah-wah

E5 G5 D G5 F♯5 E5

steady gliss.



G5
F♯5
E5
let ring
Interlude
Double-time feel
Spoken: We practice selective annihilation of mayors and government officals.
G5
D
A5
B/A
C5/A
Gtr. 6
let ring
Gtrs. 4 & 5
P.M.
P.M.
End double-time feel
For example, to create a vacuum. Then we fill that vacuum,
as popular war advances. Peace is closer.
Gtr. 6 tacet
D5/A
F5/A
C5/A
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.

Chorus

Gtrs. 4 & 5: w/ Rhy. Figs. 2 & 2A (1 1/2 times)

G5 B5 E5

I don't need your civ - il war.

G5 B5 E5 C D

It feeds the rich while it bur - ies the poor.

G5 B5 E5

You're pow - er - hun - gry, sell - in' sol - diers in a hu - man gro - c'ry store. Ain't that fresh!

G5 B5 E5 C D

I don't need your civ - il war, no, no, no, no, no, no, no, no, no, no, no,
(I don't need your civ - il war.)

Gtr. 4

Gtr. 5

*P.M. - - - - - - - - - - - - - - - - P.M.

*Gradually lift P.M.

Double-time feel

*G5 Bm E5

no. I don't need your civ - il war.

Rhy. Fig. 3

let ring *let ring*

Rhy. Fig. 3A

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

*Chord symbols reflect basic harmony.

G Bm E5 C D

I don't need your civ - il war!

End Rhy. Fig. 3

let ring *let ring* *let ring*

End Rhy. Fig. 3A

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Gtrs. 4 & 5: w/ Rhy. Figs. 3 & 3A

G5 Bm E5

You're pow - er - hun - gry, sell - in' sol - diers in a hu - man gro - c'ry store. Ain't that fresh!

G Bm E5 C D

I don't need your civ - il war, no, no, no, no, no, no, no, no, ah, no, ah,
(I don't need your civ - il war.)

Guitar Solo

Gtr. 4: w/ Rhy. Fig. 3 (2 times)
Gtr. 5: w/ Rhy. Fig. 3A (2 times)

G5 Bm E5

no. I don't need one more war,

Gtr. 6

*w/ wah-wah

*Used as filter.

oh,

G Bm E5

whoa.

(15) 12 15 13 12 15 12 15 13 12 14 12 13 12 15 15 14 15 14 12 14 14 12 15

C D

(15) (15) 15 15 14 15 14 15 14 12 14 15 12 14 12 15 12 15 (15) 12 19

G5 Bm E5

Oo,

8va loco

17 20 (20) 19 20 19 20 19 17 19 17 19 1/2 19 17 17 17 1 1/2 (17) 15 16 17 15 12 15 12 14 (14) 12 14

End double-time feel

G Bm E5 C D

rit.

I don't need one more war, no, no, no, no, ah, no, ah,

8va loco

rit.

Outro

Slower ♩ = 68

G5

Gtr. 6 tacet

BO.

Gtr. 6

12

Gtr. 8 (elec.)

mp

*w/ slight dist. & wah-wah

*Wah-wah used as filter.

**Gtrs. 4 & 5

**Composite arrangement

Gtrs. 4 & 5 tacet

N.C.

3

Spoken: What's so civ - il 'bout war an - y - way?

Gtr. 8

Whistled -

Begin fade

Fade out

Whistled

from Velvet Revolver - Contraband

Dirty Little Thing

Words and Music by Scott Weiland, Duff McKagan, Matt Sorum, Keith Nelson, Slash, Peter Franklin and Antony Newton

F♯5 E5

13 1

Intro

Moderately fast ♩ = 168

*E5 G5 A B♭

Rhy. Fig. 1

Gtr. 1 (dist.)

(Bass)

mf

*Chord symbols reflect implied harmony.

Gtr. 1: w/ Rhy. Fig. 1

A5 G A G E5 G5 A B♭ A5 G A G

End Rhy. Fig. 1

Gtr. 2 (dist.)

8va

loco

**p *mf*

fdbk. fdbk.

(9) (9)

Pitch: E

**Vol. swell

E5 G5 A B♭ A5 G A G E5 G5 A B♭ A5 E(♭5)

Rhy. Fig. 2A **End Rhy. Fig. 2A**

Gtr. 2

f

3

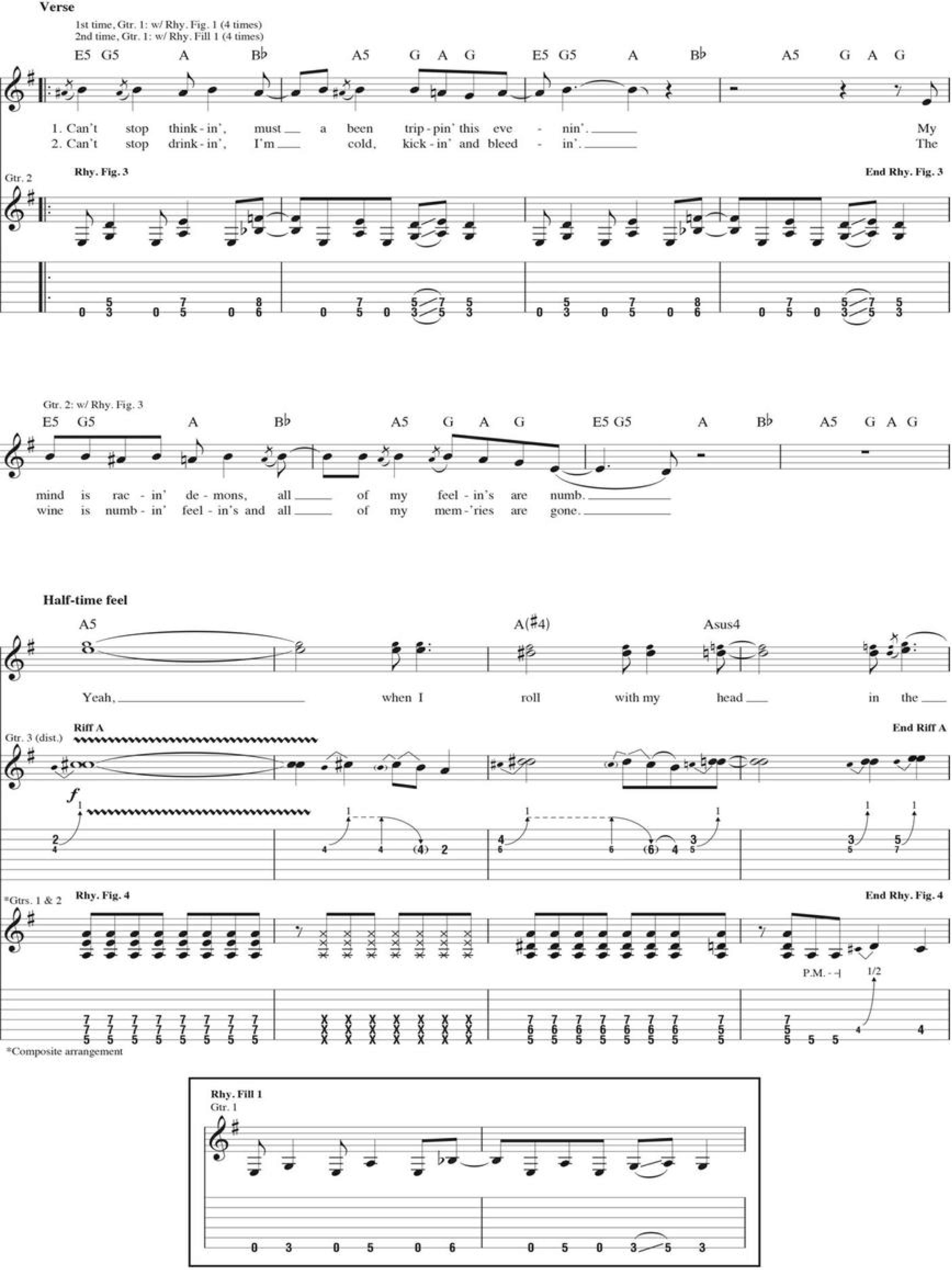
Rhy. Fig. 2

Gtr. 1

f

P.M.

End Rhy. Fig. 2


Verse
1st time, Gtr. 1: w/ Rhy. Fig. 1 (4 times)
2nd time, Gtr. 1: w/ Rhy. Fill 1 (4 times)
E5 G5 A B♭ A5 G A G E5 G5 A B♭ A5 G A G
1. Can't stop think-in', must a been trip-pin' this eve - nin'. My
2. Can't stop drink-in', I'm cold, kick-in' and bleed - in'. The
Gtr. 2
Rhy. Fig. 3
End Rhy. Fig. 3
Gtr. 2: w/ Rhy. Fig. 3
E5 G5 A B♭ A5 G A G E5 G5 A B♭ A5 G A G
mind is rac - in' de - mons, all of my feel - in's are numb.
wine is numb - in' feel - in's and all of my mem-'ries are gone.
Half-time feel
A5 A(♯4) Asus4
Yeah, when I roll with my head in the
Gtr. 3 (dist.)
Riff A
End Riff A
*Gtrs. 1 & 2
Rhy. Fig. 4
End Rhy. Fig. 4
P.M.
*Composite arrangement
Rhy. Fill 1
Gtr. 1

End half-time feel

Gtrs. 1 & 2: w/ Rhy. Fig. 4
Gtr. 3: w/ Riff A

A5 A(♯4) Asus4

___ wind ___ and I feel like a king ___ of the...

Gtr. 1: w/ Rhy. Fig. 1 (4 times)
Gtr. 2: w/ Rhy. Fig. 3 (2 times)
2nd time, Gtr. 3: w/ Fill 1

E5 G5 A B♭ A5 G A G E5 G5 A B♭ A5 G A G

Dead men wish - in' they ___ had got - ten to - geth - er with you, ___ girl. ___ But you're a

E5 G5 A B♭ A5 G A G E5 G5 A B♭ A5 G A G

dirt - y lit - tle li - ar with a mes - sage of ob - ses - sion to come. ___ You got your

𝄋 Pre-Chorus

C5 A5

head in the ___ clouds and your world's up - side ___ down.

Gtr. 1

let ring - - - *let ring - - -*

1/2

Gtr. 2

Fill 1

Play 7 times

8va

Gtr. 3

mp

*T

*Tap w/ edge of pick.

Chorus

Half-time feel

E C5add♯11 E5 D5/A

Get a - way from the life you're liv - ing.

Rhy. Fig. 5

Rhy. Fig. 5A

P.M. P.M. *let ring*

E5 C5add♯11 G5 B♭ A

Get a - way from the man that's steal - ing your life.

End Rhy. Fig. 5

P.M. P.M.

End Rhy. Fig. 5A

P.M. P.M.

Gtrs. 1 & 2: w/ Rhy. Figs. 5 & 5A

E5 C5add♯11 E5 D5/A

Get a - way from the drugs you're tak - ing.

1.

To Coda

End half-time feel

E5 C5add♯11 G5 B♭ F

Get a - way ___ from the film of sex in your life. ___

Rhy. Fig. 6 **End Rhy. Fig. 6**

Gtr. 1

P.M.

Rhy. Fig. 6A **End Rhy. Fig. 6A**

Gtr. 2

P.M. P.M.

Interlude

Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtr. 2: w/ Rhy. Fig. 3

E5 G5 A B♭ A5 G A G E5 G5 A B♭

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A

A5 G A G E5 G5 A B♭ A5 G A G

2.

End half-time feel

Gtrs. 1 & 2: w/ Rhy. Figs. 6 & 6A

E5 G5 A B♭ A5 E(♭5) G5 B♭ F

sex in your life. ___

Gtr. 3

Guitar Solo

F♯5

Gtr. 2

P.M.

Gtr. 3

Gtr. 1

P.M.

let ring

let ring

P.M.

P.M.

P.M.

*

1/4

*Played behind the beat.

Gtr. 1: w/ Rhy. Fig. 3 (2 times)

E5

Gtr. 2

P.M.

Gtr. 3

P.M.

P.M.

D.S. al Coda

P.M.

You got your

1/2 1/2

Coda

Outro

Gtrs. 1 & 2: w/ Rhy. Figs. 6 & 6A

G5 B♭ F

sex in your life.

Gtr. 1: w/ Rhy. Fig. 5

E C5

Get a - way,

('Way,

Gtr. 3

Gtr. 2

P.M.

E5 D5/A E5 C5

get a - way,

'way,

get a - way.

'way.)

P.M. P.M.

1.

2.

G5 B♭ A

Gtrs. 1 & 2: w/ Rhy. Figs. 6 & 6A

G5 B♭ F5

Gtr. 3

Gtrs. 1 & 2

P.M. P.M.

Free time

E

Gtr. 3

fdbk.

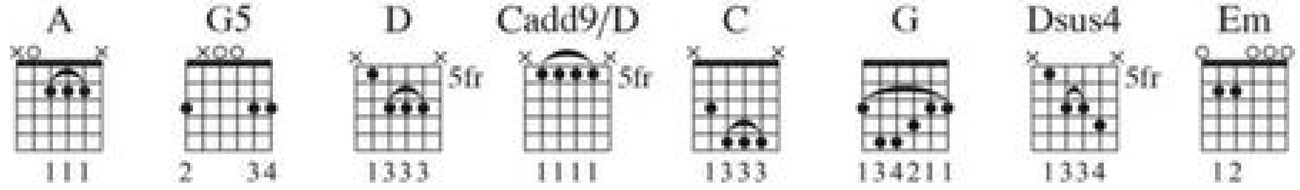
14 (14) (14)

Gtr. 1

Gtr. 2

*grad. dive

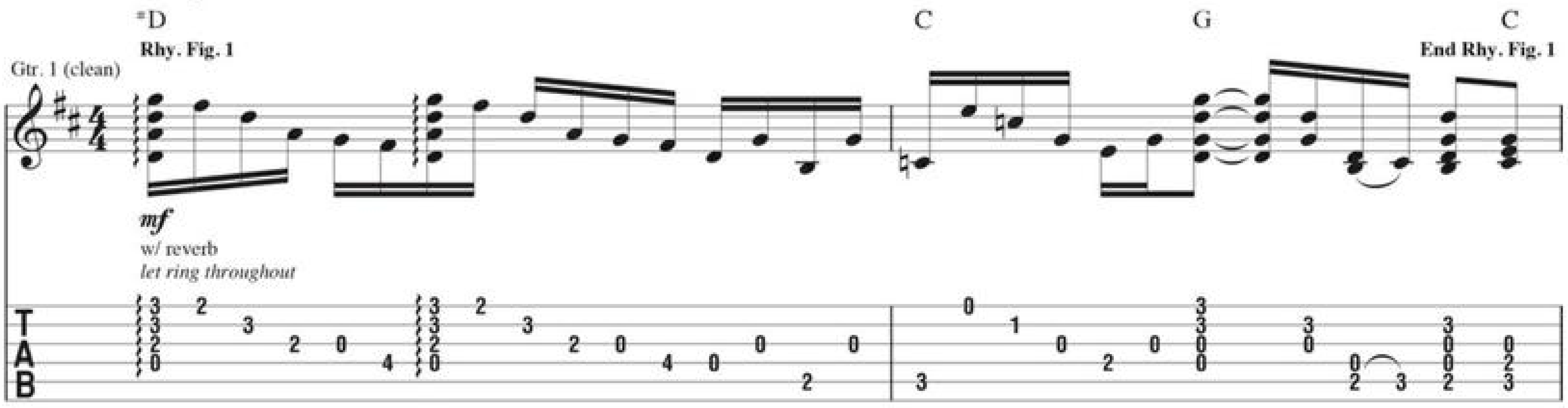
*Lower pitch w/ tuning peg.



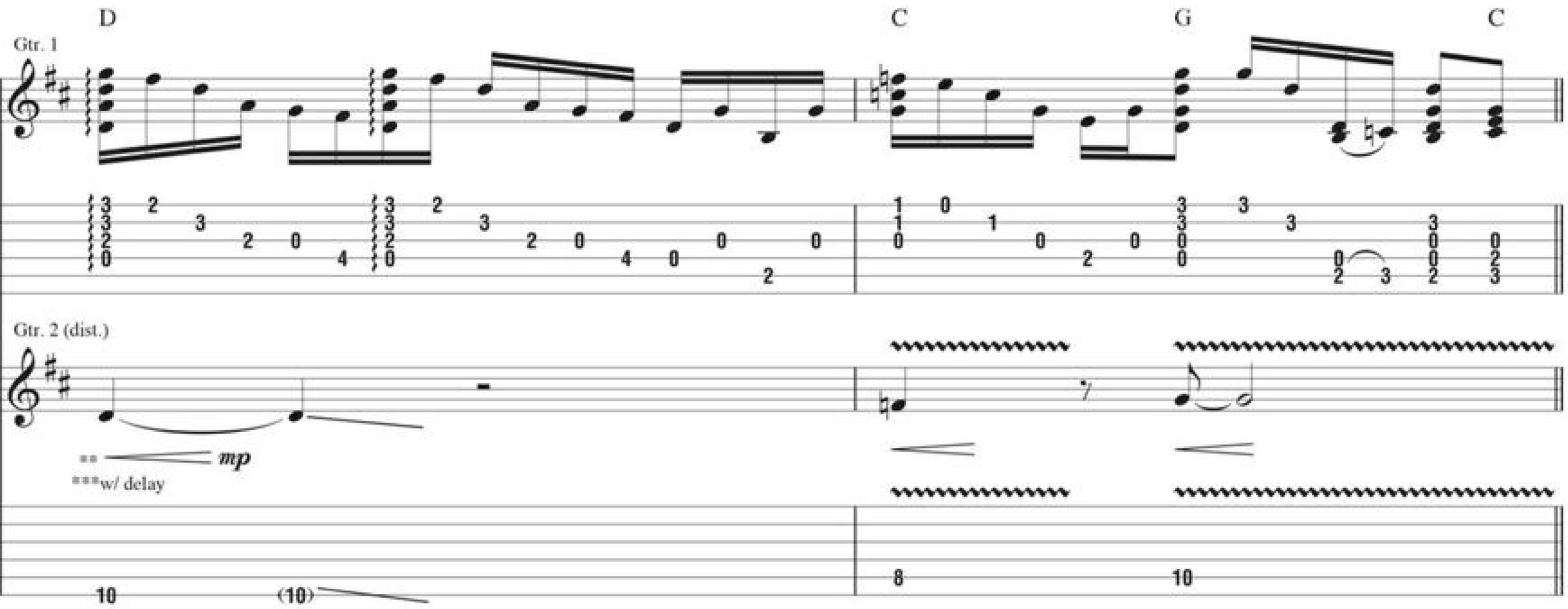
Tune down 1/2 step:
(low to high) E♭-A♭-D♭-G♭-B♭-E♭

Intro

Moderately slow ♩ = 67



*Chord symbols reflect overall harmony.

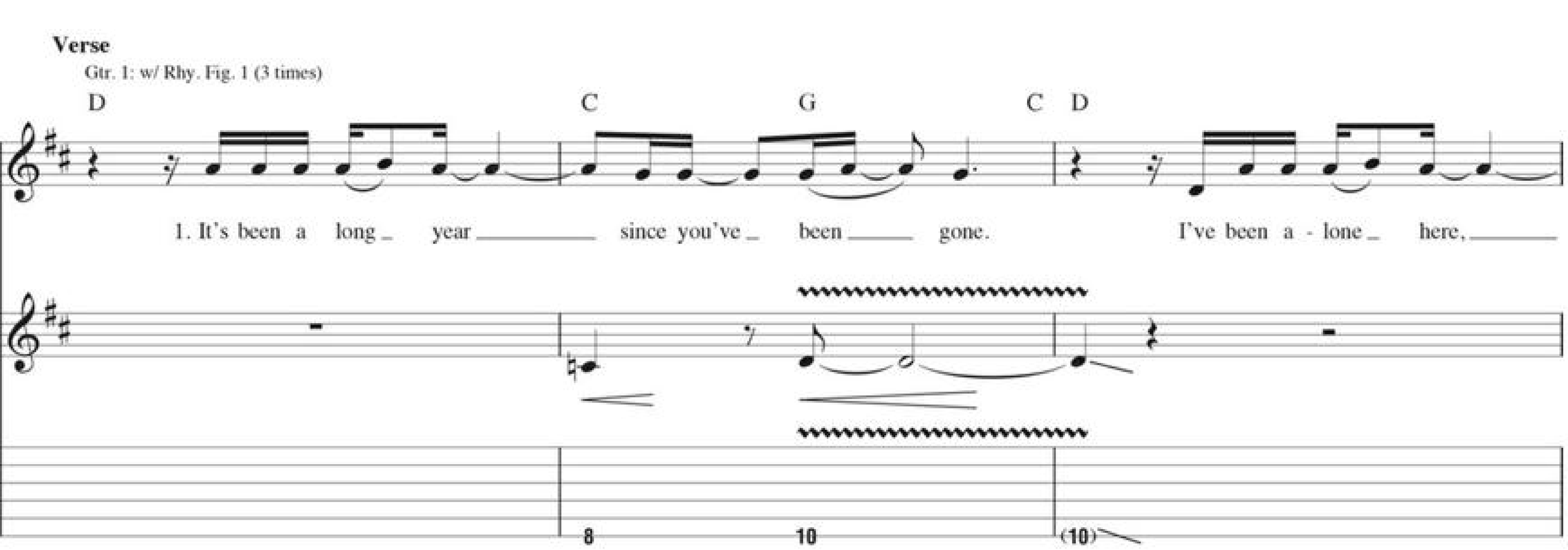


**Vol. swell

***Set for eighth-note regeneration w/ multiple repeats.

Verse

Gtr. 1: w/ Rhy. Fig. 1 (3 times)



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C G C D C G C

I've grown old. Fall to piec - es, I'm fall - in'.

10 (10) 3 3 (3)

Pre-Chorus

Gtrs. 1 & 2 tacet

D C G A

Fell to piec - es, and I'm still fall - in'. Ev-'ry time, I'm

Rhy. Fig. 2 **End Rhy. Fig. 2**

Gtr. 1

Gtr. 3 (dist.)

f

Rhy. Fig. 3

Gtr. 2

Gtr. 4 (dist.)

f

8 (8) 10 (10)

G5 D G5 A G5 A G5

fall - in' down. All a-lone I fall to piec - es.

1 1

End Rhy. Fig. 3

Interlude

D C G5

Riff A End Riff A

Gtr. 5 (dist.)

f 1/2

15 14 15 14 17 16 14 14 15 14 17 16 17 13 12 13 12 15 14 15 14 12

Rhy. Fig. 4 End Rhy. Fig. 4

Gtr. 3

Rhy. Fig. 4A End Rhy. Fig. 4A

Gtr. 4

D C G5

1/2

15 14 15 14 17 16 14 14 15 14 17 16 17 13 12 13 12 15 14 15

Rhy. Fig. 5 End Rhy. Fig. 5

Rhy. Fig. 5A End Rhy. Fig. 5A

Verse

Gtr. 1: w/ Rhy. Fig. 1 (3 times)
Gtrs. 3-5 tacet

D C G C D

2. I keep a jour - nal of mem - o - ries. I'm feel - in' lone - ly,

Gtr. 2

C G C D C G C

I can't breathe. Fall to piec - es, I'm fall - in'.

Pre-Chorus

Gtr. 1: w/ Rhy. Fig. 2
Gtr. 2 tacet
Gtr. 4: w/ Rhy. Fig. 3

D C G A

Fell to piec - es and I'm still fall - in'. Ev - 'ry time, I'm

Gtr. 3

G5 D G5 A G5 A G5

fall - in' down. All a - lone I fall to piec - es.

Chorus

Gtrs. 3 & 4: w/ Rhy. Figs. 4 & 4A (3 times)

D C G5 D C G5

Ev-'ry time, I'm fall - in' down. All a-lone I fall to piec - es.

Gtrs. 3 & 4: w/ Rhy. Figs. 5 & 5A

D C G5 D C G5

Ev-'ry time, I'm fall - in' down. All a-lone I fall to piec - es.

Bridge

Bm G

All the years I've tried with more to go.

Gtr. 6 (clean)

mf

w/ chorus

let ring throughout

Gtr. 3

Bm G

And will the mem-'ries die? I'm wait - ing.

let ring

Bm

A

Gtr. 3

And will I find you? ____

And can I find you? ____

(cont. in slashes)

G5

G
⑥
15 fr

We're fall - ing down, I'm fall - ing. ____

Gtr. 6

Guitar Solo

Gtr. 4: w/ Rhy. Fig. 4A (3 times)
Gtr. 6 tacet

D

Cadd9/D D

C

G

Rhy. Fig. 6

End Rhy. Fig. 6

Gtr. 5

3

Gtr. 3: w/ Rhy. Fig. 6

D Cadd9/D D C G

8va loco let ring hold bend

D Dsus4 D C G G

(cont. in notation)

Gtr. 3 15 fr

Em G5 A G5

Gtr. 4

Gtr. 5 8va

Gtr. 3 slight P.M.

Chorus

Gtr. 3: w/ Rhy. Fig. 4 (3 times)

Gtr. 4: w/ Rhy. Fig. 4A (7 times)

Gtr. 5 tacet

D C G5 D

Ev - 'ry time, I'm fall - in' down. All a - lone I fall

Gtr. 5 8va loco

C G5 D C G5

to piec - es. Ev - 'ry time, I'm fall - in' down.

D C G5

All a - lone I fall to piec - es.

Gtr. 3

Gtr. 3: w/ Rhy. Fig. 4A (3 times)
Gtr. 5: w/ Riff A (3 times)

D C G5 D

Ev - 'ry time, I'm fall - in' down. All a - lone I fall

C G5 D C G5

to piec - es. Ev - 'ry time, I'm fall - in' down.

D Cadd9/D D C G5

Gtr. 3

All a - lone I fall to piec - es.

Gtr. 5

1/2

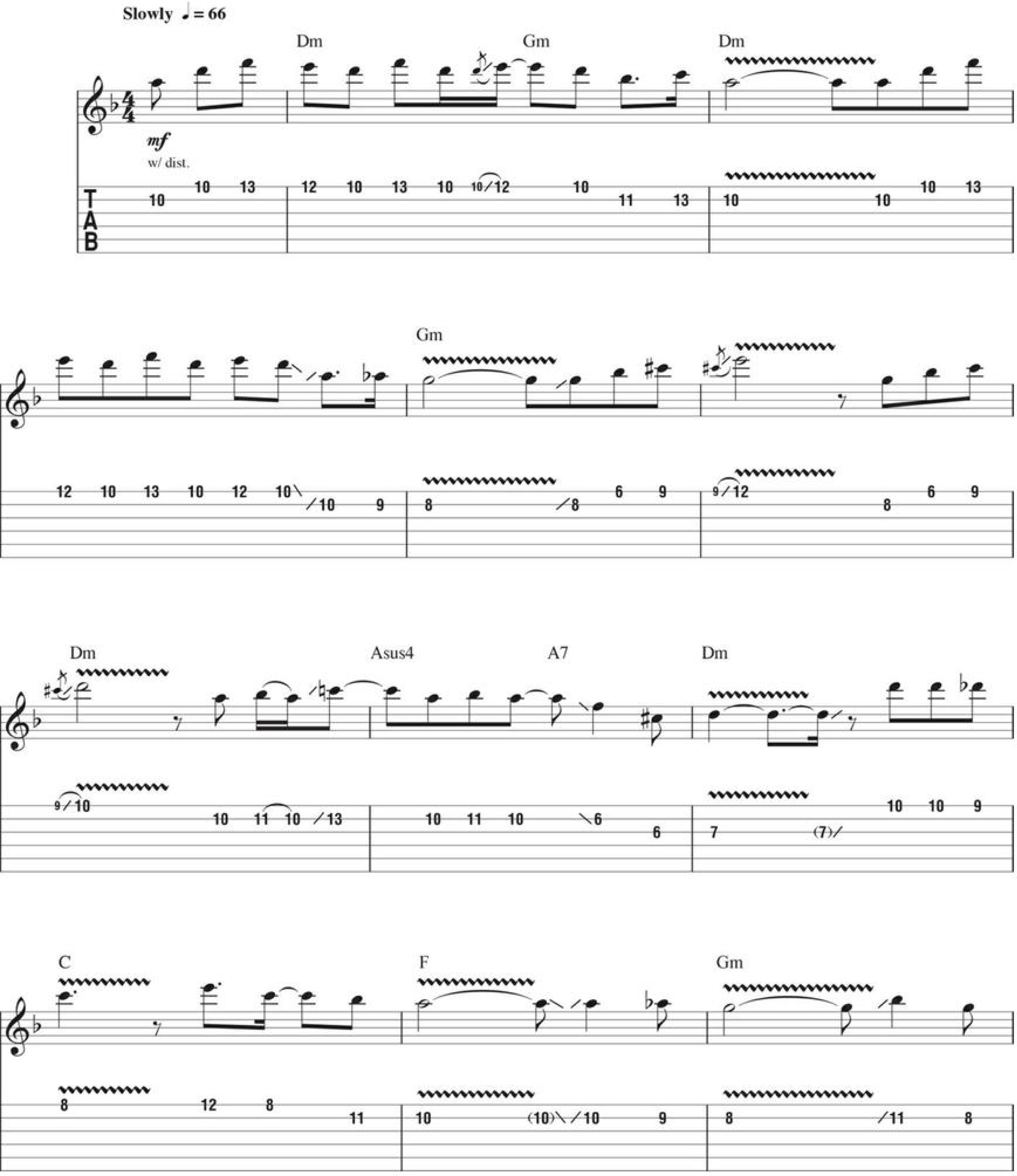
Gtr. 4

from Slash

The Godfather (Love Theme)

from the Paramount Picture THE GODFATHER

By Nino Rota



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Asus4 A Dm Gm

1/2

10 10 10 10 13 12 10 13 12 13/15 13 15 13 12 13 12 13 12 15 12

Dm

14 15 11 14 11 10 11 10 11 10 12 10 11 12 10 11 10 12 10 13 12 13 12 10 13

Gm

8va

3 3 3

12 13 10 12 10 13 10 13/15 12 13 12 15 12 15 1 1 1 15 (15) 13 15 13 15 15 15 15 13 15 13 12 13 12 15 1 (15) 1

8va loco

3 3 3

(15) (15) 15 13 14 15 13 1/2 10 10 13 10 13 11 (11) 13 11 10 11 10 11 10 12 12 10 12 10 9 12

Dm

8va

3

10 12 9 10 12 9 10 12 10 11 10 12 10 11 13 10 13 13 1 (13) 15 1

Asus4 A Dm

8va *loco*

1 15 15 (15) 13 15 1 15 (15) 13 15 13 15 13 12 14 15 (15) 15 1 1/2 15

C F

13 1 15 (15) 11 15 11 10 10 11 13 10 11 12 10 10 10 9 11

let ring

Gm Asus4 A

3

hold bend

10 12 10 12 10 12 12 10 12 1 12 13 12 (12) 10 12 12/14 13 14 15 13 14 15 15 13 15 13 15 13 13 15

Dm Gm

8va

17 15 17 15 13 15 17 15 17 15 13 15 17 15 17 15 13 15 17 15 17 15 13 15 17 15 17 15 13 15 13

Dm

8va *loco*

3 5 6 3

(13) 18 1 18 17 18 17 18 17 15 17 15 18 17 15 18 17 15 18 17 15 18 17 18 17 15 17 14/15 18 15 18 15 18 15 18 15 14 17 15 17

Gm

8va

hold bend

hold bend

Dm

8va

loco

Free time

Asus4

A tempo

N.C.(Dm)

Free time

Dm

A

1/2

rit.

rake

from Slash

Gotten

Words and Music by Slash and Adam Levine

Intro

Slow ♩ = 65

*C♯m7 Asus2

Riff A

Gtr. 1 (clean)

mp

let ring throughout

Esus2 Badd4 Cadd♯4

End Riff A

**

*Chord symbols reflect implied harmony.

**Lift index finger from 6th string to fret note.

Verse

Gtr. 1: w/ Riff A (1 1/2 times)

C♯m7 Asus2 Esus2

1. So nice to see your face a - gain. Tell me, how long has it been since you've been here?

Badd4 Cadd♯4 C♯m7 Asus2

(Since you've been here.) You look so dif-'rent than be - fore, but still the per-son I a -

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Esus2 Badd4 Aadd9

- dore, froz - en with fear. I'm out - ta love, but I'll take it from the past.

Gtr. 1

E Badd4 Aadd9

All out - ta words 'cause I'm sure it - 'll nev - er last,

Riff B

C♯m7 B5 A B7sus4

oh.

End Riff B

Chorus

E Esus4 E B B7sus4 B

And I've been sav - in' these last words for

Rhy. Fig. 1

mf

w/ slight dist.

C♯m C♯m11 A B

one last mir - a - cle, but now I'm not sure.

E Esus4 B Bsus4 B

And I can't save you if you don't let me.

C♯m C♯m11 A Am7

You ___ just get ___ me ___ like I nev - er been got - ten be - fore, _

End Rhy. Fig. 1

mp

Interlude

Gtr. 1: w/ Riff A

C♯m7 Asus2

___ no.

Gtr. 2 (slight dist.)

mf

1/2

Esus2 Badd4 Cadd♯4

2. Oh, ___

Verse

Gtr. 1: w/ Riff A (1 1/2 times)

Gtr. 2 tacet

C♯m7 Asus2 Esus2

___ yeah. May-be it's the bit - ter wind, a chill from the Pa - cif - ic ___ rim that brought you this way. _

Gtr. 2 tacet

Badd4 Cadd♯4 C♯m7 Asus2

___ (Brought you my way.) ___ Do not make me think of ___ him, the way he touched _ your fra -

Gtr. 2

3

9 11/13

Esus2 Badd4 Aadd9

gile skin ___ that haunts me ev - 'ry day. I'm out - ta love, but I can't for - get the past. ___

Gtr. 1

Gtr. 1: w/ Riff B

E Badd4 Aadd9

___ I'm out - ta words, but I'm sure it - 'll nev - er last, ___

Gtr. 2

C♯m7 B5 A B7sus4

oh.

1/2

11 9 12 11 (11) 9 11 9 9 11 9 11

Chorus

Gtr. 1: w/ Rhy. Fig. 1

E Esus4 E B B7sus4 B C♯m C♯m11

And I've been sav - in' these last words for one last mir - a - cle, but

1/2

9 9 9 11 9 11 11 (11) 9 11

A B E Esus4

now I'm not sure. And I can't save you if

9 11 9 10 9

B Bsus4 B C♯m C♯m11 A Am7

you _ don't _ let me. _____ You _ just get _ me _ like I nev-er been got-ten be-fore. _

C♯m B A G♯5

_____ Oh, _____ like I nev-er been got-ten be-fore. _

Gtr. 2

Gtr. 1

Gtr. 3 (dist.)

mp

Guitar Solo

F♯5 D5 A5

Gtr. 2

f

w/ dist.

let ring *let ring* *let ring*

*Gtrs. 1 & 3

Rhy. Fig. 2

f

w/ dist.

*Composite arrangement

E B5 F♯5 B5

let ring *let ring* *let ring* *let ring* *let ring*

End Rhy. Fig. 2

Gtrs. 1 & 3: w/ Rhy. Fig. 2 (1 1/2 times)

F♯5 D5 A5

let ring *let ring* *let ring*

E B5 F♯5 B5

Gtr. 2

let ring *let ring* *let ring*

F♯5 D5 A5

1 hold bend

E B5 F♯5 G♯ A

Gtr. 2

1/2 1 hold bend 1/2 1/2 1

Gtrs. 1 & 3

mp

w/ clean tone

Verse

Gtr. 1: w/ Riff A (1st 3 meas.)
Gtr. 3 tacet

C♯m7 Asus2

3. So nice to see your face a - gain. But tell me, will this ev -

Gtr. 2

(12)

Esus2 Badd4 Aadd9

er end? Don't dis - ap - pear.

Gtr. 1

p

1
12 (12)

0 0 0 0 0 0 0 0
8 8 6 6
9 9 7 7 5 0

*Vol. swell

Chorus

Gtrs. 1 & 3: w/ Rhy. Fig. 1 (1st 4 meas., 2 times)

E Esus4 E B B7sus4 B

I've been sav - in' these last words for

Gtr. 2

3

mf

w/ slight dist.

1/2

9 11 9 11 11 11 (11) 9 11 9 11

C♯m C♯m11 A B E Esus4

one last mir - a - cle, but now I'm not sure. I can't save you if

let ring

1 (11) 9 11 (11)

12 12 1 hold bend 11 12 11 (11) 9 (11) 1 hold bend 12

B B7sus4 B C♯m C♯m11

you don't let me. You just get me like I

3 3

1/2 1/2 1/2

11 (11) 11 (11) 11 (11) 9 11 9 11 11

Gtrs. 1 & 3: w/ Rhy. Fig. 1 (1st 3 meas.)

A B E Esus4 E

nev - er been got - ten be - fore.

9 (9) 9 11 13 12 13 12 13 12 13 12 13 12 13 11 9 11

B B7sus4 B C♯m C♯m11

rit.

Yeah, yeah, yeah, like I

rit.

A Am7 E

Gtrs. 2 & 3 tacet

nev - er been got - ten be - fore.

Gtr. 2

Gtr. 1

Gtr. 3

from Guns N' Roses - Appetite for Destruction

Mr. Brownstone

Words and Music by W. Axl Rose, Slash, Izzy Stradlin', Duff McKagan and Steven Adler

Tune down 1/2 step:
(low to high) E♭-A♭-D♭-G♭-B♭-E♭

Intro

Moderately ♩ = 105

N.C.

Gtr. 2 (dist.)

f

string noise
w/ wah-wah

Play 3 times

(cont. in notation)

Gtr. 1 (dist.)

f

string noise

Gtr. 1

E5

12 12 11 10 10 9 8 8 7 7 6 6 5 4 3

1 0 0 1 1 1 2 2 3 4 5 6 12 12 0

Gtr. 2

A5 D5 E5

A5 D5 A5 B5 G5

E5 A5 D5 C♯5 B5 G5 E5

Riff A

Riff A1

P.M. - - - - - - -| P.M. - - -| P.M. - - -|

1/4 P.M.

A5 D5 C♯5 B5 G5 E5

1. I

2. The show

End Riff A

End Riff A1

P.M. - - - - - - -| P.M. - - -| P.M. - - -|

1/2

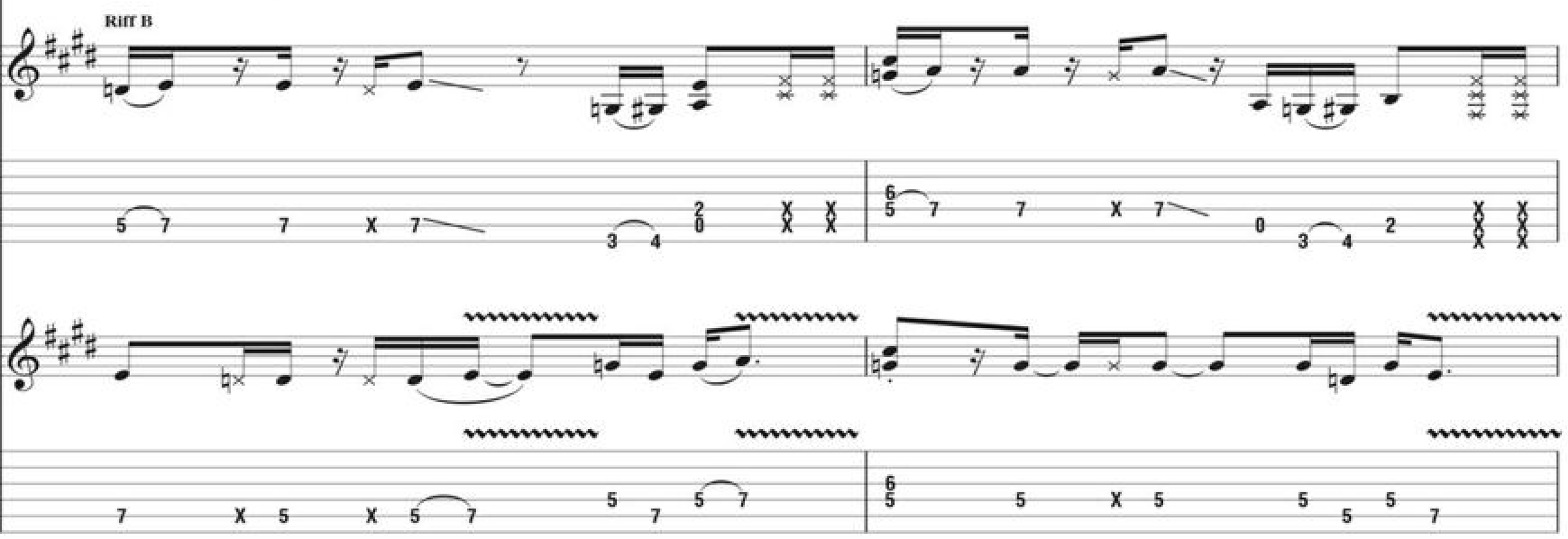
Verse

2nd & 3rd times, Gtr. 2: w/ Riff C (2 times)

E5 A5 E5

— get up — a - round sev - en, get out - ta bed — a-round nine. And
u - su - al - ly starts — a - round sev - en, we go on stage — a-round nine.
3. Now I get up — a-round when - ev - er, I used to get up — on time. But

Riff B



3rd time, To Coda 2

A5 G5 E5

I don't wor - ry a-bout noth-in', no, — be-cause wor-ry-in's a waste — of my time.
Get on the bus — a - bout e - lev-en, sip - pin' a drink and feel - in' fine. —
that old man, — he's a real muth-a - f**k-er, gon-na kick him on down the line. — I

End Riff B

Riff C

End Riff C

𝄋 Chorus

G5 F5 G5 C5 B♭5 C5 D C D

We've — been danc - in' — with Mis - ter Brown - stone. — He's — been knock - in'.

Rhy. Fig. 1 **End Rhy. Fig. 1**

*Gtrs. 1 & 2

*Composite arrangement. Gtr. 2: wah-wah off

To Coda 3

E5

He won't leave me a - lone.

Gtr. 1

1/2

Gtr. 2

w/ wah-wah

To Coda 1

N.C.

No, no, no.

He won't leave me a - lone.

I

Riff D

End Riff D

Riff D1

End Riff D1

Bridge

B5 A5 B5 A5 G5 A5

used ta do a lit - tle, but a lit - tle would-n't do, and so the lit - tle got more and more.

I

Rhy. Fig. 2

End Rhy. Fig. 2

Rhy. Fig. 2A

End Rhy. Fig. 2A

1st time, Gtr. 2: w/ Rhy. Fig. 2A
2nd time, Gtr. 2: w/ Rhy. Fig. 2A (1st meas.)

1.

2.

D.S. al Coda 1

B5 A5 B5 A5 G5 A5 A5 G5 A5

just keep try-in' ta get a lit-tle bet-ter, said a lit-tle bet-ter than be-fore. I lit-tle bet-ter than be-fore.

Gtr. 1

Rhy. Fill 1
Gtrs. 1 & 2

End Rhy. Fill 1

Coda 1

Guitar Solo

N.C. F♯5 B F♯ E5 A5 A5 E

Gtr. 3 (dist.)

f

Gtr. 1

Riff E

End Riff E

Gtr. 2

Riff E1

End Riff E1

Gtrs. 1 & 2: w/ Riffs E & E1 (2 1/2 times)

F♯5 B F♯ E5 A5 A5 E F♯5 B F♯

Gtr. 3

Gtr. 3

Gtr. 4 (dist.)
divisi

f

w/ heavy reverb

8va

**Gtr. 3 to left of slash in tab.*

Gtr. 4 tacet

E5 A5 E A5 E F♯5 B F♯

Gtr. 3

8va

loco

E5 D5 E5

Gtr. 3 tacet

G5 F5 G5 C5 B♭5 C5

Gtr. 3

Gtr. 4

w/ wah-wah as filter

let ring

let ring

let ring

let ring

Gtrs. 1 & 2

D.S.S. al Coda 2

D5 C5 D5 C♯5 B5 D5 G5 N.C. G

Gtr. 4 tacet

Gtr. 1

string noise

Gtr. 2

(Gtr. 1, cont. on upper staff)

Coda 2

Bridge

1st time, Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (2 times)

2nd time, Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (1 1/2 times)

1.

B5 A5 B5 A5 G5 A5 B5 A5 B5

used ta do a lit-tle,but a lit-tle would-n't do,and so the lit-tle got more and more. I just keep try-in' ta get a lit-tle bet-ter, said a

D.S. al Coda 3

2.

Gtrs. 1 & 2: w/ Rhy. Fill 1

A5 G5 A5 B5 A5 B5 A5 A5/G A5

lit-tle bet-ter than be-fore. I just keep try-in' ta get a lit-tle bet-ter, said a lit-tle bet-ter than be-fore.

Coda 3

Gtrs. 1 & 2: w/ Riffs D & D1

N.C.

No, no, no. He won't leave me a - lone, nev - er.

Interlude

Gtrs. 1 & 2: w/ Riffs A & A1

E5 A5 D5 C♯5 B5 G5 E5 A5 D5 C♯5 B5 G5 E5

Oh, leave me a - lo - one.

Outro

E5 A5

Stuck it in the mid - dle, and I shot it in the mid - dle, and it, it drove me out - ta my mind. I

Gtr. 1

P.M. P.H.

Pitch: C♯

Gtr. 2

wah-wah off

P.M.

D5 E

should-'ve known bet - ter, said I wish I nev - er met her, said I, I leave it all be - hind.

Gtrs. 1 & 2

(Gtr. 1, cont. in slashes)

1/2

Free time

Gtr. 1

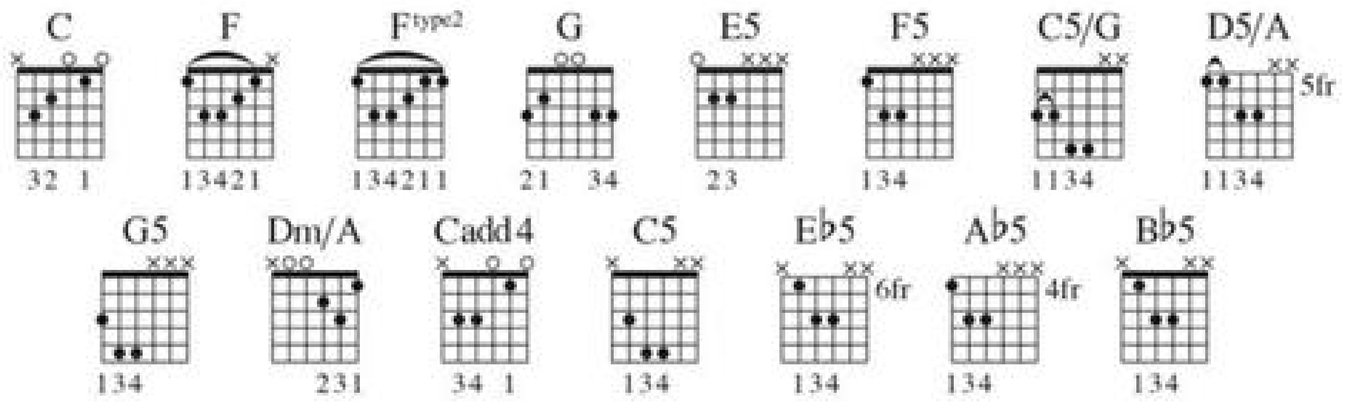
Yow - sa!

Gtr. 2

from Guns N' Roses - Use Your Illusion I

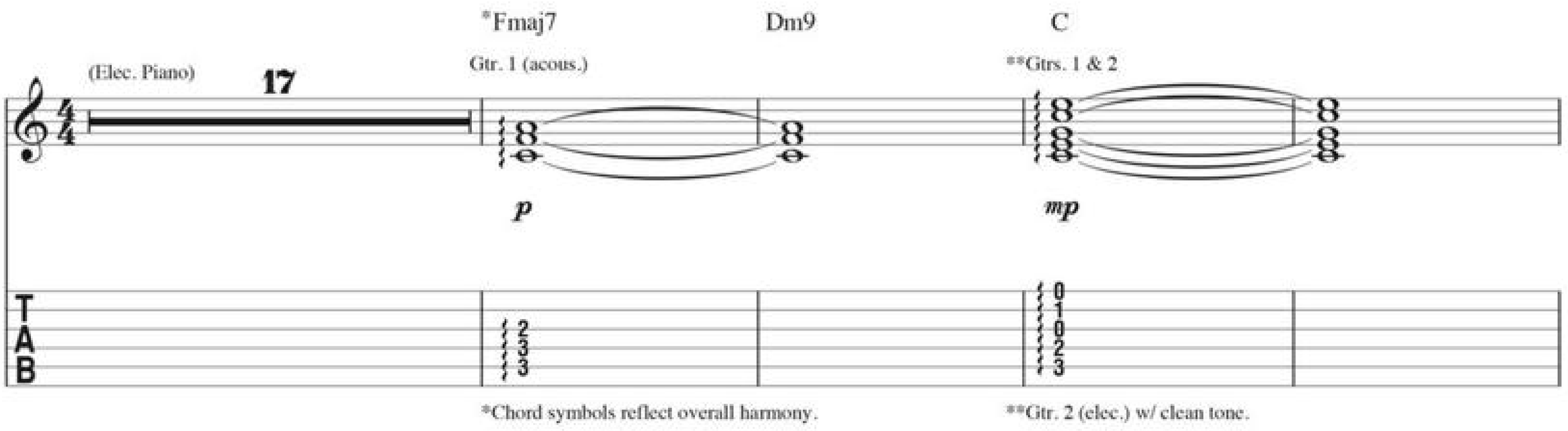
November Rain

Words and Music by W. Axl Rose



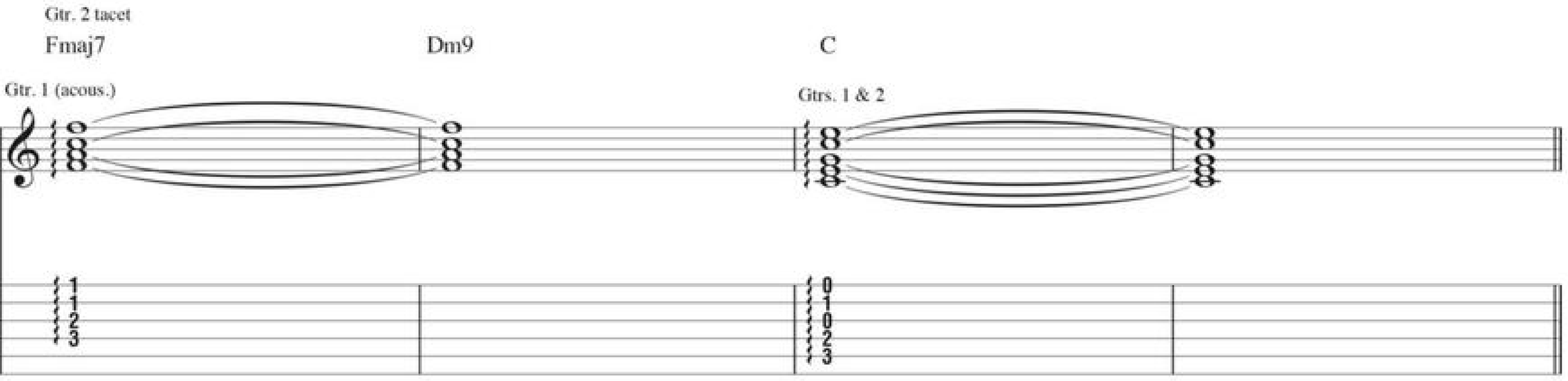
Tune down 1/2 step:
(low to high) E♭-A♭-D♭-G♭-B♭-E♭

Intro
Moderately slow ♩ = 75

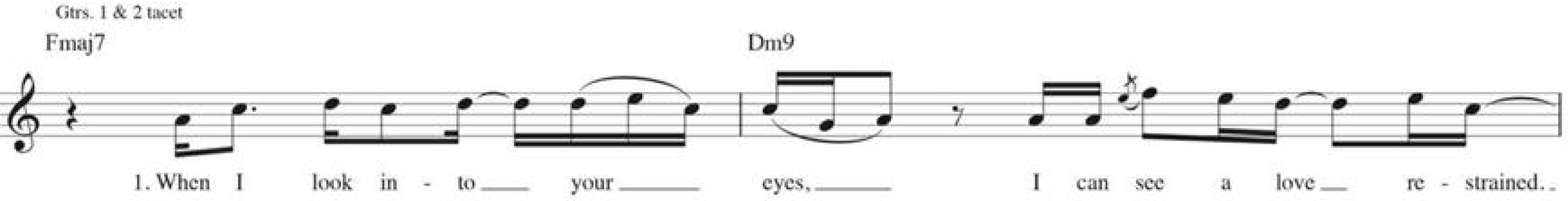


*Chord symbols reflect overall harmony.

**Gtr. 2 (elec.) w/ clean tone.



Verse
Gtrs. 1 & 2 tacet



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C

(Ah.

Riff A

End Riff A

Gtr. 2

let ring

Gtr. 2 tacet

Fmaj7

Dm9

But, dar - lin', when I hold you, don't you know I feel the same?

Ah.

C

Yeah.

Ah.)

Gtr. 2

let ring

Gtr. 1 tacet

Dm9 G

Noth - in' lasts ___ for - ev - er, and we both know _ hearts can change. _

Rhy. Fig. 1 **End Rhy. Fig. 1**

Gtrs. 1 & 2

Gtr. 2

Gtr. 2: w/ Riff A

C

Gtr. 1

let ring *let ring* *let ring* *let ring*

Gtr. 2: w/ Rhy. Fig. 1

Dm9 G

And it's hard to hold ___ a can - dle in the cold No - vem - ber rain. _

let ring *let ring*

*C

Gtr. 2

let ring let ring let ring let ring

*See top of first page of song for chord diagrams pertaining to rhythm slashes.

Verse

Gtr. 2 tacet

F

Dm9

2. We've been through this such a long, long time, just try - in' to kill the pain.

Riff B

let ring let ring

C

oo, yeah. But

Voc. Fig. 1

(Ah.

Gtr. 1

End Riff B

let ring let ring let ring let ring

Gtr. 2

Riff C

End Riff C

let ring let ring let ring

Gtr. 1: w/ Riff B (2 times)

Fmaj7 Dm9

lov - ers al - ways come and lov - ers al - ways go and no one's real - ly sure who's let - tin' go to - day,

Ah. Ah.

Rhy. Fig. 2 **End Rhy. Fig. 2**

Gtr. 2

let ring

C

walk - in' a - way. If

End Voc. Fig. 1

let ring *let ring* *let ring* *let ring*

Gtr. 2: w/ Rhy. Fig. 2

Fmaj7 Dm9

we could take the time to lay it on the line, I could rest my head just know - in' that you were mine,

Gtr. 2: w/ Riff C

C

all mine.

Ah.)

Gtr. 2: w/ Rhy. Fig. 1

Dm9 G

So if you wan - na love me, then, dar - lin' don't re - frain.

let ring let ring

C

Gtr. 1

let ring let ring let ring let ring

Riff D End Riff D

Gtr. 2

let ring let ring

Gtr. 2: w/ Rhy. Fig. 1

Dm9 G

Or I'll just end up walk - in' in the cold No - vem - ber rain.

Riff E End Riff E

Gtr. 1

let ring let ring

Gtr. 2: w/ Riff D

C

Do you need _

let ring let ring let ring let ring

Chorus

F type2 G

Rhy. Fig. 3A **End Rhy. Fig. 3A**

Gtr. 2

___ some time on your own? ___ Do ya need _

Rhy. Fig. 3 **End Rhy. Fig. 3**

Gtr. 1

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A (3 times)

F G F

___ some time all a - lone? ___ Oo, ___ ev - 'ry - bod - y needs some time on their own. _

G F G

___ Oo, ___ don't you know you need some time all a - lone? ___

Bridge

E5 F5 C5/G E5 F5

Gtr. 3 (elec.)

mf

w/ dist.

I ___ know it's hard _ to keep an o - pen heart _ when e - ven friends _ seem out __ to harm _

Gtr. 2

let ring

D5/A E5 F5 C5/G

you. But if you could heal a bro - ken heart,

Gtr. 4 (elec.)

mf
w/ dist.

Gtr. 2

let ring *let ring* *let ring*

E5 F5 G5

would-n't time be out to charm you? Whoa.

let ring

Guitar Solo

Gtr. 3 tacet

F type2

Rhy. Fig. 4

Dm/A

Gtr. 1

Gtr. 4

1 1/2 1 hold bend 1/2

Gtr. 2

let ring

Gtr. 5 (clean)

mp

w/ clean tone

let ring

C Cadd4 C

End Rhy. Fig. 4

1/2 1/2

let ring

Gtr. 1: w/ Rhy. Fig. 4

F

Dm

hold bend

let ring

let ring

let ring

let ring

C

Cadd4

C

Riff F

End Riff F

let ring

let ring

let ring

Gtr. 2: w/ Rhy. Fig. 1

Dm/A

G

Gtr. 1

Gtr. 4

Gtr. 5

let ring

Gtr. 2: w/ Riff F

C

Cadd4

C

8va

let ring

Gtr. 2: w/ Rhy. Fig. 1

Dm/A

G

loco

let ring

Gtr. 2: w/ Riff F

C Cadd4 C

Some - times I need

(9) 12 10 9 13 10 12 10 9 12/13 10 12 10 9 15 (15) 1 hold bend 15 15 (15)

let ring

2 0 1 0 0 2 2 3 1 0 2 3 2 1 0

Chorus

Gtr. 1: w/ Rhy. Fig. 3A (3 times)
Gtr. 2: w/ Rhy. Fig. 3A
Gtr. 5 tacet

F G

some time on my own. Some - times I need

Gtr. 4

grad. bend

13 (13) 1

Gtr. 6 (elec.)

mf
w/ dist.

P.M.

6 5 5 7 8 7 5 7 5 7

Gtr. 4 tacet

F G

some time all a - lone. Oo, ev - 'ry - bod - y

Gtr. 6

grad. release

Gtr. 2

let ring

Gtr. 2: w/ Rhy. Fig. 3A

F G

needs some time on their own. Oo, don't you know you

Gtr. 6

F type2 G

Gtr. 1

need some time on your own?

Gtr. 6

Gtr. 2

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 4 (2 times)

F Dm

8va

Gtr. 6

1 hold bend

Rhy. Fig. 5

Gtr. 2

Gtr. 7 (12-str. acous.)

p

C Cadd4 C

8va

loco

let ring

End Rhy. Fig. 5

Gtr. 2: w/ Rhy. Fig. 5

F

Dm

Gtr. 6

(17) (17) 19 17 18 20 17 18

20 17 18 20 17 1/2 17

19 1 (19) 17 19 17 19 17

Gtr. 7

let ring

0 1 1 1 2 2

let ring

1 0 3 1 0 3 3 3

C

Cadd4

C

20 17 17 19 17 20 17 17 17 19 17

20 1 20 18 20 18\17 18 17 18 17 19 17 19 1 hold bend 20 19 (19)

let ring

1 0 2 3 3 0 0 3 1 0 3 3 3 1

0 2 3 0 1 0 2 3 3 2 3 0

Verse

Gtr. 1: w/ Riff B (2 times)
Gtr. 2: w/ Rhy. Fig. 2

Gtr. 7 tacet

Fmaj7

Dm9

3. And when your fears sub - side and shad - ows still re - main,

(19) 17

0 1 1

Bkgd. Voc.: w/ Voc. Fig. 1
Gtr. 6 tacet

C

oh, yeah,

Gtr. 2

Gtr. 2: w/ Rhy. Fig. 2

Fmaj7 Dm9

I know that you can love me when there's no one left to blame.

Gtr. 2: w/ Riff C

C

Gtr. 1: w/ Riff E
Gtr. 2: w/ Rhy. Fig. 1

Dm9 G

So nev - er - mind the dark - ness. We still can find a way.

C

Gtr. 2

Gtr. 1

let ring *let ring* *let ring*

Gtr. 1: w/ Riff E
Gtr. 2: w/ Rhy. Fig. 1

Dm9 G

Noth - in' lasts for - ev - er, e - ven cold No - vem - ber rain.

Gtr. 3

Interlude

C B A G

Gtr. 2

2fr open

Gtr. 1

let ring *let ring* *let ring* *let ring*

Gtr. 3

F type2 G

(cont. in notation)

let ring *let ring*

string noise

C G/B Am G

Gtr. 2

let ring let ring let ring let ring

Gtr. 1

let ring let ring let ring let ring

Gtr. 3

F G C

let ring let ring

string noise

Faster ♩ = 89

Gtrs. 1 & 2 tacet

Cm7 A♭maj7 B♭ Cm7 A♭maj7 B♭

Gtr. 3

P.M. - - -|

Gtr. 8 (elec.)

mf

w/ dist.

Cm7 A♭maj7 B♭

P.M. - - -|

Cm7 A♭maj7 B♭

Gtr. 4

P.S.

Gtr. 3

P.M. - - -| P.M. - - -|

(cont. in slashes)

Gtr. 8

Outro-Guitar Solo

C5 G5 F5 E♭5 A♭5 B♭5

Gtr. 3

Gtr. 4

8va

Gtr. 8

C5 C5

C ⑤ 3fr C ⑤ 3fr

P.M. P.M.

8va

C5 G5 F5 E♭5 A♭5 B♭5

Ah. Ah.

8va

1/2 1/2

loco

C5

Spoken: (You're not the on - ly one. You're not the on - ly one.)

8va loco

P.M. P.M.

G5 F5 E♭5

Don't ya think that ya... some - bod - y? Don't ya think that ya... some - one?

8va loco

1/2 1/2 1/2

A♭5 B♭5 C5

Ev - 'ry - bod - y needs some - bod - y. You're not the on - ly one.

8va

G5

You're not the on - ly one.

Don't ya think that ya need some - bod - y?

8va

1/2

F5 E♭5 A♭5 B♭5 B♭

⑤
1fr

P.M.

Don't ya think that ya need some - one?

Ev - 'ry - bod - y needs some - bod - y.

8va

1/2

C5 C C5 C C5

⑤ 3fr ⑤ 3fr

P.M. P.M.

You're not the on - ly one. You're not the on - ly one.

8va loco

1 1

18 (18) (18) 15 16 15 16 17 15 17 17 15 17 16 15 15 15 18 15 18 15

G5 F5 E♭5

Don't ya think that ya... some - bod - y? Don't ya think that ya... some - one?

8va

1/2 1/2 1

19 19 20 20 20 19 20 15 16 15

Ab5 Bb5 C5

Ev-'ry-bod - y needs_ some - bod - y. You're not the on - ly one.___

8va

P.M. - - -|

G5

You're not the on - ly one._ Don't ya think that ya... some - bod - y?

8va

F5 E♭5 A♭5 B♭5

rit.

rit.

Don't ya think that ya... some - one? Ev - 'ry - bod - y needs ___ some - bod - y.

8va

rit.

rit.

C5

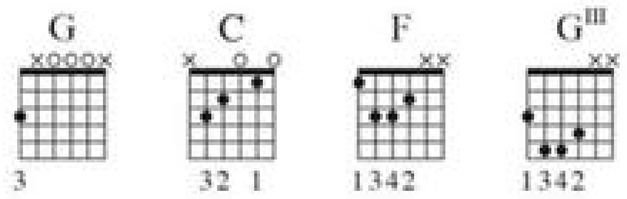
8va

fdbk.

from Guns N' Roses - Appetite for Destruction

Paradise City

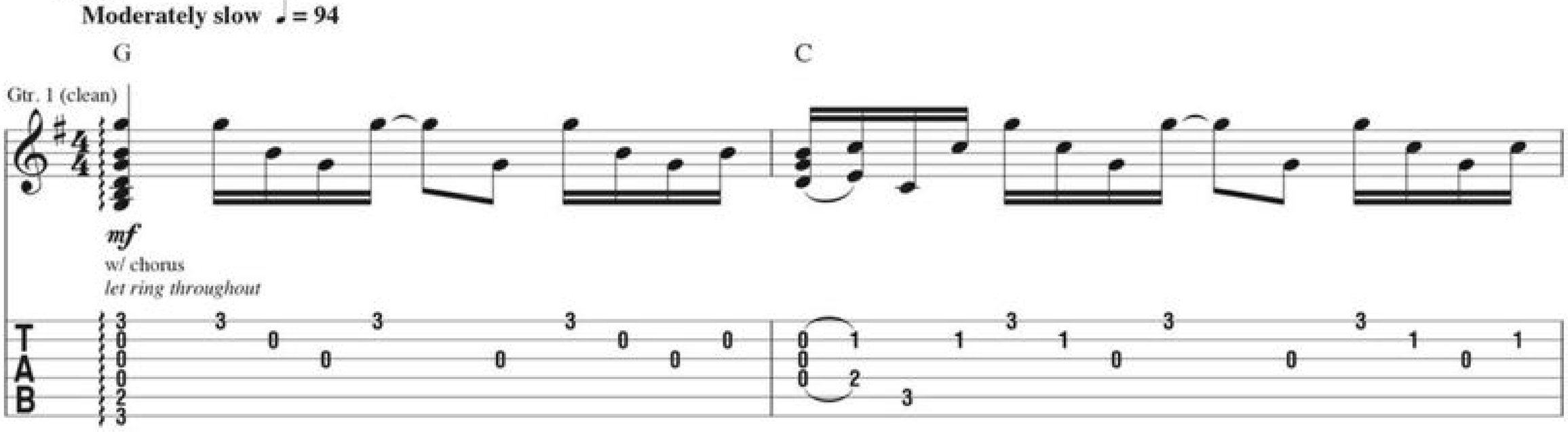
Words and Music by W. Axl Rose, Slash, Izzy Stradlin', Duff McKagan and Steven Adler

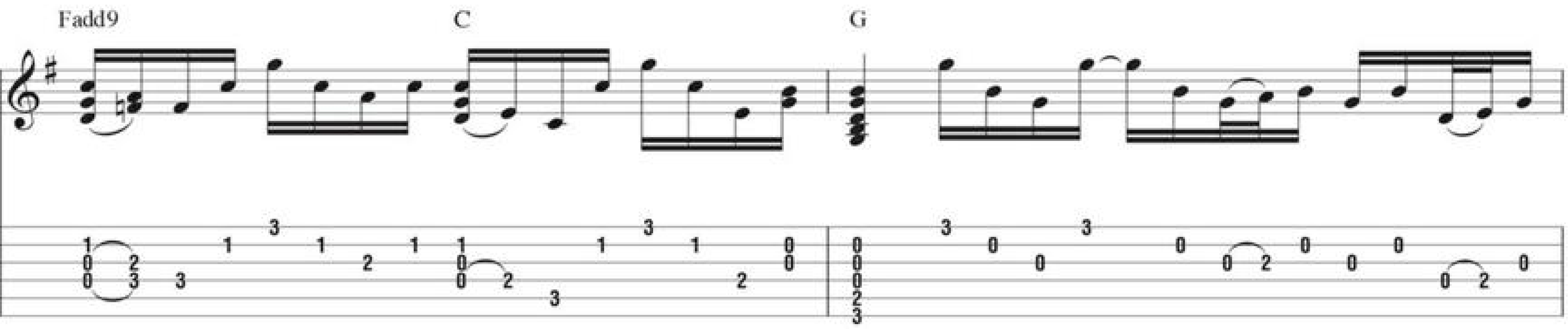


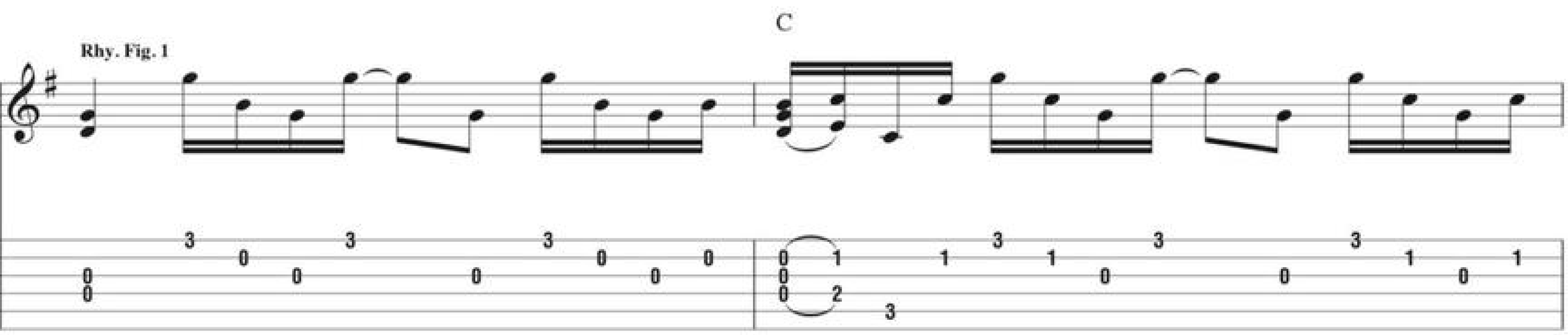
Tune down 1/2 step:
(low to high) E♭-A♭-D♭-G♭-B♭-E♭

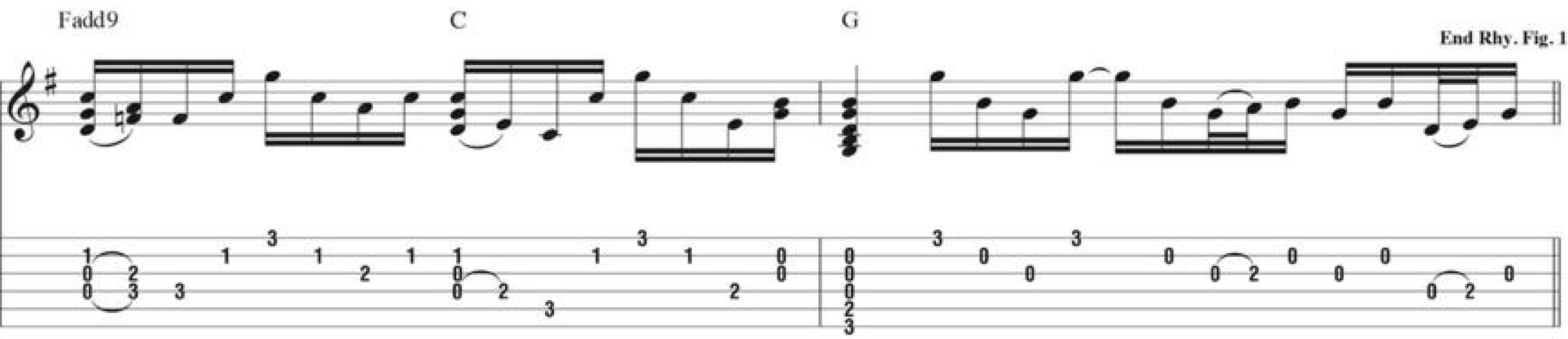
Intro

Moderately slow ♩ = 94









Chorus

Gtr. 1: w/ Rhy. Fig. 1 (1 1/2 times)

G C

Take me down to the Par - a - dise Cit - y, where the grass is green and the girls are pret - ty.

Fadd9 C G

Take me home.

(Oh, won't you please take me home?)

C

Take me down to the Par - a - dise Cit - y, where the grass is green and the girls are pret - ty.

Fadd9 C G

Take me home.

(Oh, won't you please take me home?)

Gtr. 1

3 3 3

Gtr. 2 (dist.)

dyn

*Vol. swell

Interlude

Gtr. 1 tacet

*G C F C G

Rhy. Fig. 2A — End Rhy. Fig. 2A

Gtr. 3 dist.)

f

Gtr. 2

Rhy. Fig. 2 — End Rhy. Fig. 2

P.M. - - -┤

*See top of first page of song for chord diagrams pertaining to rhythm slashes.

Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A (1 1/4 times)

C

Gtr. 4 (dist.)

f

F C G

C F C G

Gtr. 3

(cont. in notation)

Gtr. 4

1 hold bend

Gtr. 2

P.M. - - -┤

Interlude

Gtr. 4 tacet

Gtr. 3

Riff A

G5 B♭5 G5 C5 B♭5

Gtr. 2

P.M. - - -| P.M. - - -| P.M. - - -| P.M. - - -|

1/2 1/2

3rd time, Gtr. 3: w/ Fill 2

G5 B♭5 G5 C5 B♭5

End Riff A

P.M. - - -| P.M. - - -| P.M. - - -| semi P.H.

1/2 1 1/4

Fill 2

Gtr. 3

Verse

G5 B♭5 G5 C5 B♭5

1. Just a ur-chin liv- in' un-der the street. I'm a hard case that's tough to beat. I'm your
2. Rags to rich-es, or so they say. You got - ta keep push-in' for the for-tune and fame. You know it's,
3. Strapped in the chair of the cit-y's gas cham - ber, why I'm here I can't quite re-mem - ber.

Gtr. 3

1/4 1/4

Gtr. 2 **Riff B**

P.M. P.M.

G5 B♭5 G5

char - i - ty case, so buy me some-thin' to eat. I'll pay you at an - oth - er
it's all a gam - ble when it's just a game. You treat it like a cap - i - tal crime.
The sur - geon gen - 'ral says it's ha - zard - ous to breathe. I'd have an - oth - er cig - a - rette but

1/4

P.M. P.M.

End Riff B

1.

To Coda

C G5 N.C.

time. I can't see. Take it to the end of the line. Tell me who you're gon - na be - lieve.

Rhy. Fill 1 End Rhy. Fill 1

steady gliss.

2.

Gtr. 2: w/ Rhy. Fill 1

C G5 N.C.

Ev - 'ry - bod - y's do - in' their time.

Gtr. 3

Chorus

Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A (1 1/2 times)

G C

Take me down to the Par - a - dise Cit - y, where the grass is green and the girls are pret - ty.

F C G

Oh, won't you please take me home? Yeah, yeah.

C

Take me down to the Par - a - dise Cit - y, where the grass is green and the girls are pret - ty.

D.S. al Coda
(take 1st ending)

F C G

Take me home.

Gtr. 2

P.M. P.M.

Gtr. 3

string noise *steady gliss.*

Coda

Chorus

Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A (1 1/2 times)

G C

Take me down to the Par - a - dise Cit - y, where the grass is green and the girls are pret - ty.

F C G

Take me home. Yeah, yeah.

C

Take me down to the Par - a - dise Cit - y, where the grass is green and the girls are pret - ty.

F C G5 F5

Oh, won't you please take me home?

Gtr. 2

Gtr. 3

Guitar Solo

Gtr. 3: w/ Riff A

G5 B♭5 G5 C5 B♭5

Yeah.

Gtr. 5 (dist.)

f

*w/ octaver

P.M.

*Set for one octave below with 50/50 wet/dry mix.

Gtr. 2

P.M.

Gtr. 3: w/ Rhy. Fill 1

G5 B♭5 G5 C5 B♭5

grad. bend

1 1/2 1/2 3

P.M. P.M.

Gtr. 5 tacet

A5 C A5 D5 C5

Gtr. 4

1 hold bend 1 1 1/4 1

P.M.

Gtr. 3

Gtr. 2

P.M. P.M.

Gtr. 4 tacet

G5 B♭5 G5 C

So

Gtr. 5

Gtr. 4

Gtr. 5
divisi

Gtr. 3

let ring

Gtr. 2

P.M. P.M.

Bridge

Gtr. 5 tacet

D5 C5

far a - way, so

Gtr. 4

*Gtrs. 2 & 3

slight P.M. P.M. P.M. P.M.

*Composite arrangement

D5 C5

far a - way. So

Rhy. Fig. 3 End Rhy. Fig. 3

P.M. P.M. P.M. P.M.

Gtrs. 2 & 3: w/ Rhy. Fig. 3

D5 C5

far a - way, so

Gtr. 4

D5 C Bb

far a - way.

Gtr. 4

Gtrs. 2 & 3

P.M. P.M.

Verse

Gtr. 2: w/ Riff B

G5 B♭5 G5 C5 B♭5

4. Cap - tain A - mer - i - ca's been torn a - part. Now, he's a court jes - ter with a bro - ken heart. He said,

Gtr. 4

1/2

Gtr. 3

G5 B♭5 G5

"Turn me a - round and take me back to the start. I must be los - in' my

P.M.

Gtr. 2: w/ Rhy. Fill 1

C G5 N.C.

mind. Are you blind? I've seen it all a mil - lion times." __

semi-P.H.

1/2

7 5 5 9 9 (9) 7 9 7 8 9 (9)

5 5 (5) (5) (5) 3 5 (5) (5) 3 5 3 5

Chorus

Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A (3 1/2 times)

Gtr. 4 tacet

G C

Take me down _ to the Par - a - dise Cit - y, where the grass is green and the girls are pret - ty.

F C G

Take me home. _____ Yeah, ___ yeah. ___

G C

Take me down _ to the Par - a - dise Cit - y, where the grass is green and the girls are pret - ty.

F C G

Oh, won't you please take me home? _____

C

Take me down _ to the Par - a - dise Cit - y, where the grass is green and the girls are pret - ty.

Gtr. 4

12 14 12 12 14 12 15 14 1 14 (14) 12 14 | 12 14 12 12 14 12 15 14 1 14 (14) 12 14

F C G

Take me home. _____ Yeah, _ yeah. _

13 13 13 14 1/2 (14) 12 14 | 14 15 14 15 14 15 14 15 14 (14) 12 14

C

Take me down _ to the Par - a - dise Cit - y, where the grass is green and the girls are pret - ty.

12 14 12 12 14 12 15 14 1 14 (14) 12 14 | 12 14 13 13 14 12 15 15 1 hold bend 15 15 (15) 13 13

F C G^III

Gtr. 2

Rhy. Fig. 4 End Rhy. Fig. 4

Oh, won't you please take me home?

Gtr. 4

grad. release steady gliss.

1/2 12 (12)

Rhy. Fig. 4A End Rhy. Fig. 4A

Gtr. 3

Rhy. Fig. 4A End Rhy. Fig. 4A

P.M. P.M. fdbk. Harm.

Pitch: D

Gtrs. 2 & 3: w/ Rhy. Figs. 4 & 4A

G

Home.

Gtr. 4

grad. release steady gliss.

1/2 12 (12)

Interlude

Faster ♩ = 109

Double-time feel

Gtr. 4 tacet

G5 C

Gtr. 2

1/4 (8) 1/4 (8)

Gtr. 3

F5 C5 G5

1/2 1/4

C5

P.M. P.M. P.M.

1/4 1 1/2

P.M. let ring

F5 C5 G5

(Ah.)

1/2 1/4

3

Outro-Guitar Solo

Bkgd. Voc.: w/ voc. ad lib (next 24 meas.)

G5 C5

I wan - na go. I wan - na know.

Gtr. 4

Gtr. 3 **Rhy. Fig. 5**

P.M.

Gtr. 2

1/4 1/4

F5 C5 G5

Oh, won't you please take me home?

1/4 1/4

End Rhy. Fig. 5

P.M. P.M. P.M.

Gtr. 3: w/ Rhy. Fig. 5 (8 1/2 times)

C5

I wan-na see, how good it can be.

Gtr. 4

1 1/2 1 1/2 1 1/2 1 1/2 1 1/2

12/14 12 15 15 15 15 15

15 14 13 15 13 15 13 15 13 11 13 11 13 11 10 11 12 10 11 10

Gtr. 2 Riff C

3 1 2 3 1 2 3 1 3 1 3 1 (1) 1/4

3 1 2 3 1 2 3 1 3 1 3 3 0 0

F5 C5

Oh, won't you please take me

12 10 12 17 15 15 18 15 18 15 18 15 18 15 18 15 18 15 18 15 18 15

3 1 2 3 0 3 1 (1) 1/2 3 1 3 3 0 0

G5

home? _____

8va

End Riff C

P.M.

P.M.

Gtr. 2: w/ Riff C (7 1/2 times)

C5

Take me down _ to the Par - a - dise Cit - y, where the grass is green and the girls are pret - ty.

loco

F5 C5 G5

Take me home. ___

C5

Take me down to the Par - a - dise Cit - y, where the grass is green and the girls are pret - ty.

1/2 P.M. 1 P.M. P.M. 1/2 P.M.

F5 C5 G5

Oh, won't you please take me home?

1/4

C5

Take me down, beat me 'round.

1/2 1/2 hold bend 1/2

F5 C5 G5

Oh, won't you please take me home?

1/2

C5

I wan - na see, how good it can be.

F5 C5

Oh, won't you please take me

8va

G5

home?

8va

loco

C5

F5

C5

G5

I wan - na see, _____

P.M.

C5

oh, how good it can be. _____

P.M.

F5 C5 G5

Oh, come take me home.

grad. bend

1/2 1

8 8 9 10 8 10 8 (8) 10 8 10 (10) 10 8 10 10 8

C5

Take me down to the Par - a - dise Cit - y, where the grass is green and the girls are pret - ty.

1 1

12 14 12 12 15 12 14 14 12 14 14 12 12 14 14 12 14 12 12 14 12

F5 C5 G5

Oh, won't you please take me home?

1 hold bend 1

14 12 15 14 (14) 12 14 14 14 12 14 (14) 13 15 14 13 15 14 13 15 14 13 15 14 13 15 14 13 15 13 14

1/2 1/2 1/2 1/2 1/2 1/2

3

I wan - na go,

5 6 6 3

1/2 1/2 1/2 1/2 1/2 1/2

13 15 13 14 13 15 13 14 13 15 13 14 13 15 13 14 13 15 13 14 13 15 13 14 13 15 13 14

C5

I wan - na go.

F5
poco rit.

C5

Free time

G5

Oh, won't you please take me home?

Gtr. 4

poco rit.

P.M. -

Gtr. 3

poco rit.

Gtr. 2

poco rit.

G N.C.

Yeah, ba - by.

grad. bend

P.M. - - P.M. - -

1/2 1/2

9 8 (8) 6 8 6 7 8 10 8 10 (10)

fdbk.

(3)

Pitch: F

C/G G A5 D/A C Em D Dsus4 Dsus$^{\flat}$ F

342 1 21 34 1144 132 32 1 23 132 134 3 1342

Tune down 1/2 step:
(low to high) E♭-A♭-D♭-G♭-B♭-E♭

Intro

Moderately fast ♩ = 121

N.C.

**C/G

*Gtr. 2 (acous.)

mf

Spoken: One, two, one, two, three, four.

Gtr. 1 (acous.)

mf

let ring throughout

*Two gtrs. arr. for one.

**See top of page for chord diagrams pertaining to rhythm slashes.

G

***Whistled

***Next 22 meas.

A5 D/A

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C/G

(cont. in notation)

*Gtr. 3 (acous.)

*Two gtrs. arr. for one.

Gtr. 1

**G

A

Gtr. 3

w/ pick & fingers

Gtr. 1

Gtr. 2

**Chord symbols reflect basic harmony.

D

w/ pick & fingers

(cont. in slashes)

(cont. in slashes)

C G C Em

*Gtrs. 1 & 3

Gtr. 2

let ring throughout

*Composite arrangement

C G D/A

(cont. in notation)

*Release fretted notes; don't pick.

Verse

C G/B G/A G

1. Shed a tear 'cause I'm miss - in' you, I'm still al - right to smile.

Gtr. 2

Gtr. 1

Gtr. 3

Riff A

A D

Girl, I think a - bout you ev - 'ry day now.

C G/B G/A G

Was a time when I was - n't sure but you set my mind at ease.

A D

There is no doubt you're in my heart now.

(cont. in slashes)

End Riff A

(cont. in slashes)

Chorus

C G C Em

Rhy. Fig. 1

*Gtrs. 1 & 3

Said, "Wom-an, take it slow. It-'ll work it-self out fine.

Gtr. 2

*Composite arrangement

C G D Dsus4 D Dsusi D

End Rhy. Fig. 1

All we need is just a lit - tle pa - tience."

Gtrs. 1 & 3: w/ Rhy. Fig. 1 (1st 6 meas.)

C G C

Said, "Sug - ar, make it slow and we'll come to - geth - er fine.

Em C G

All we need is just a lit - tle pa -

D

- tience."

Whispered: Pa - tience.

Gtr. 3

Rhy. Fig, 2

*Gtrs. 1 & 2

*Composite arrangement

Oo, yeah.

End Rhy. Fig. 2

Verse

Gtr. 3: w/ Riff A

C G/B G/A G

2. I sit here on the stairs 'cause I'd rath - er be a - lone. If

Gtr. 2

Gtr. 1

A7 D

I can't have you right now, I'll wait, dear.

C G/B G/A G

Some - times I get so tense_ but I can't speed up__ the time.__ But

A7 D

you know, love,_ there's one__ more thing_ to con-sid - er.

Chorus

Gtrs. 1 & 3: w/ Rhy. Fig. 1 (1 3/4 times)

C G C Em

Said, "Wom-an, take it slow _ and things will be ___ just fine. ___

Gtr. 2

C G D

You and I'll ___ just use _____ a lit - tle pa - tience."

C G C

Said, "Sug - ar, _____ take the time ___ 'cause the lights are shin - ing bright. _

Em C G

___ You and I've ___ got what it takes ___ to make _

Gtr. 1: w/ Rhy. Fig. 2

D

— it." — We won't fake — it. — Ah, — I'll nev - er

Gtr. 3

Gtr. 2

break it 'cause I can't take — it.

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1 3/4 times)

Gtr. 3

C G C Em

C G D

C G C Em

1 hold bend

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (1st 6 meas.)

C G D

*Whistled

*Next 3 meas.

rit. poco a poco

Gtr. 3

rit. poco a poco

1/2

(2) 2

*Gtrs. 1 & 2

rit. poco a poco

*Composite arrangement

Outro

Faster ♩ = 127

Gtr. 1 tacet

D G

Gtr. 3

7

steady gliss.

Rhy. Fig. 3 End Rhy. Fig. 3

Gtr. 2

**T

T

**T = Thumb on 6th string

Gtr. 2: w/ Rhy. Fig. 3 (5 times)

D G

Gtr. 3

D/A G

Rhy. Fig. 4 **End Rhy. Fig. 4**

Gtr. 1

(Lit - tle pa - tience. Mm,

w/ pick & fingers

Gtr. 1: w/ Rhy. Fig. 4 (3 times)

D G

yeah, yeah. Oo, yeah. Need a lit - tle pa -

w/ pick & fingers

- tience, yeah. Just a lit - tle pa -

D G

- tience, yeah. Some more pa -

Bridge

Gtr. 1: w/ Rhy. Fig. 4 (4 times)
Gtr. 2: w/ Rhy. Fig. 3 (4 times)

D G

I've been walk - in' the streets at night just try - in' to get

- tience. yeah.

(10)

it right. It's hard to see with so man - y a - round, you

Need some pa - tience, yeah.

G D

know I don't like be - in' stuck in the crowd. And the streets don't change, but

___ Just give me some pa - tience,

5 3 5 3 5 3 3 5

G

may - be the name. I ain't got time for the game 'cause I need

yeah. Got - ta have some

(5) 3 5 3 5 3 5 3 5 3 5 5 3 5 5 3 5 5 3 5 3 5 3 5 5

D G

___ you. Yeah, yeah, well, I need you. Oo, I need

pa - tience, yeah. All it takes is pa -

3 3 2 3 2 6 7 5 6 7 5 3 4 5 3 3 3 0 3 0 0 3 0 3 3 0 0

F G C
Gtrs. 1 & 2
(Gtr. 2, cont. in notation)
you. Wha, I need you, oo, this
tience. Just a lit - tle pa - tience. is all it
Freely
D D D
④ open
Gtr. 1
rit.
time.
takes.)
Gtr. 3
Harm.
Gtr. 2
T

from Rihanna - Rated R

Rockstar 101

Words and Music by Terius Nash, Christopher Stewart and Robyn Fenty

Intro

Slow ♩ = 70

Gtr. 1 tacet

N.C. F♯5

I told ya, I told ya, I told ya, ba-by, ba-by. Uh, uh, I told you, ba-by.

Gtr. 1 (dist.)

*Gtr. 2

mf *mf*

*Synth arr. for gtr.

Gtr. 2 tacet

Uh, uh, I told you, ba-by. I told you, ba-by. Uh, uh, I told you, ba-by.

(Uh, oh. Uh, oh. Uh, oh. oh.

Uh, uh, I told you, ba-by. Uh, uh, I told you.

Uh, oh. oh. Uh, oh.)

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Verse

F♯5 C♯5 C5

1. Got up in the club, post-ed in the back, feel-in' so good, look-in' so bad.
2. Six inch walk-er, big shit talk-er. I nev-er played a vic-tim, I'd rath-er be a stalk-er. So,

(Ah, ah, ah, ah,

Gtr. 2

2 4 3

F♯5

Rock-in' this skirt, rock-in' this club, got my mid-dle fin-ger up, I don't real-ly give a fuck.
ba-by, take me in. I dis-o-beyed the law. Make sure you frisk me good, check my pan-ties and my bra.

ah, ah,

2

A5 E5

Rock-in' these di-'monds, I'm a, rock-in' this chain. Make sure you get a pic-ture. I'm a, rock-in' my fame.
Wild-in' out a cra-zy house with my white jack-et on. Won't you come and sign me out?

To

ah.)

2 0 0

F♯5

be what you is, you got - ta be what you are.

On - ly thing I'm miss - in' is a black gui - tar. I'm a

2

5 17

𝄋 Chorus

F♯5 C♯5 C5

rock star. _ Hey, ba - by, I'm a rock star. _ Hey, ba - by.

Riff A

2

4 3

F♯5

Big cit - y, bright lights, sleep all day, long night. Ba - by, I'm a

(Big cit - y, bright _ lights, sleep all ___ day, _ uh, oh.)

End Riff A

P.M.

2 2 2 2 2 2 2 2

Gtr. 2: w/ Riff A

C♯5 C5

rock star. Hey, ba - by, I'm a rock star. Hey, ba - by, it's

1.

To Coda

F♯5

big cit - ies, bright lights, sleep all day, long nights. Ba - by, I'm a...

(Big cit - y bright lights, all day.)

Interlude

F♯5 G♯5 A5 D♯5

Oh, ba - by, I'm a... Oh, ba - by, I'm a... Oh, ba - by, I'm a... Oh, ba - by, I'm a...

Gtr. 2

Riff B **End Riff B**

2 4 5 6

2.

F♯5 G♯5 A5 D♯5

Oh, ba-by, I'm a... Oh, ba-by, I'm a... Oh, ba-by, I'm a... Hey, ay, ay. all day, long nights. Ba-by, I'm a...

all day.)

Gtr. 1

w/ bar

2 4 5 6 2 18 19

Interlude

Gtr. 2: w/ Riff B

F♯5 G♯5 A5 D♯5

Oh, ba - by, I'm a... Oh, ba - by, I'm a... Oh, ba - by, I'm a... Oh, ba - by, I'm a...

grad. bend 1/2

7 9 10 12

F♯5 G♯5 A5 B5 C5

Oh, ba - by, I'm a... Oh, ba - by, I'm a... Oh, ba - by, I'm a... Hey, ay, ay.

Gtr. 1

1 1

(12) 12 12

Gtr. 2

2 4 5 2 3

Bridge

Gtr. 1 tacet

F5 A5

Hey, I'm rock - in' out to - night 'cause I can't wait 'til to - mor -

Gtr. 3 (clean)

mf

13 13 13 13 13 13 13 13 13 13 13 13 13 13 13 12 12 12 12 12 12 12 12 8 8 8 8 8 8 8 8

Gtr. 2

1 5

F5 A5 G5

- row. I'm, ah, live my whole life in the night 'cause I ain't got time to bor -

13 13 13 13 13 13 13 13 13 13 13 13 13 13 13 12 12 12 12 12 12 12 12 8 8 8 8 5 5

1 5 3

F5 A5 G5

- row. I'm rock - in' out to - night. Why wait 'til to - mor -

6 13 13 13 13 13 13 13 13 13 13 13 13 15 15 15 12 12 12 12 12 12 12 12 8 8 8 8 8 8 8 8

1 5 3

D.S. al Coda
(take 1st ending)

Gtr. 3 tacet

F5 A5 G5 F♯5

- row? I'm, ah, live my whole life in the night. I'm a

13 13 13 13 13 13 13 13 13 13 13 13 13 13 13 12 12 12 12 12 12 12 12 8 8 8 8 8 8 8 8

1 5 3 2

Coda

Outro

Gtr. 2: w/ Riff B (2 times)

F♯5 G♯5 A5 D♯5

Oh, ba - by, I'm a... Oh, ba - by, I'm a... Oh, ba - by, I'm a... Oh, ba - by, I'm a...

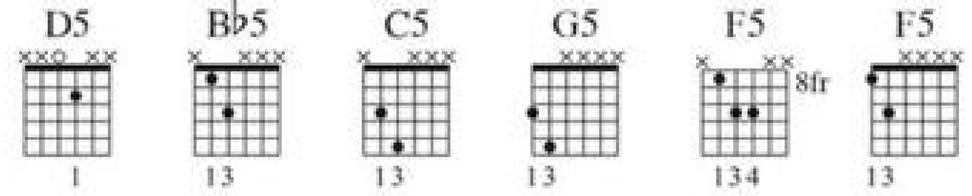
Gtr. 1

7 9 10 12

F♯5 G♯5 A5 D♯5 F♯5 N.C.

Oh, ba - by, I'm a... Oh, ba - by, I'm a... Oh, ba - by, I'm a... Hey, ay, ay.

9 9/12 12/14



Intro

Moderately fast ♩ = 164

N.C.

Gtr. 1 (dist.)

Riff A

f

Gtr. 1: w/ Riff A (1 1/2 times)

*A5

End Riff A

Gtr. 1

Gtr. 2 (dist.)

f

14

Gtr. 3 (dist.)

f

*Chord symbols reflect basic harmony.

**Gtrs. 2 & 3

**Composite arrangement

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Gtr. 1 tacet

C C♯ G5 G♯5 A5

Gtr. 1 Riff B End Riff B

Gtr. 3 Rhy. Fig. 1

Gtr. 2 Riff C

C C♯ G5 G♯5 A5

Gtr. 3 End Rhy. Fig. 1 Rhy. Fig. 2

C C♯ G5

Gtr. 2 End Riff C

G♯5 A5 C C♯ G5 G♯5 A5

End Rhy. Fig. 2

Verse

A5 N.C.

1. You op - er - ate and mo - ti - vate on syn - thet - ic fuel. You're Moth - er Na - ture and an at - om bomb.

(5) (5)

A5

As long as you're kept full of pret - ty bod - ies, your lit - tle se - cret will be safe with me.

Gtr. 1

Gtr. 3

Gtr. 2
divisi

Pre-Chorus

Gtr. 1: w/ Riff A (1 1/2 times)
Gtr. 2: w/ Riff C (1 1/2 times)
Gtr. 3: w/ Rhy. Fig. 1 (1 1/2 times)

C C♯ G5 G♯5 A5 C C♯ G5 G♯5 A5

(Ah.)

To Coda

Gtr. 1: w/ Riff B

C C♯ G5 G♯5 A5 C C♯ G5 G♯5 A5 D

A - round a - gain, in - sane a - gain, { it / she } comes a - gain and sets me free.

Gtr. 3

Gtr. 2

Chorus

D B♭ C G5 D

So set me free, set me free 'cause I think you need my soul.

Rhy. Fig. 3 **End Rhy. Fig. 3**

Gtrs. 2 & 3

B♭ F5 E5 A5

Set me free, set me free.

*Gtr. 2 plays A on 6th string. Gtr. 3 plays A on 6th string.

Interlude

Gtr. 2: w/ Riff C
Gtr. 3: w/ Rhy. Fig. 2

A5 C C♯ G5 G♯5 A5 C C♯ G5 G♯5 A5

Verse

A5 N.C.

2.You're kept a - live and po - lar - ized with one thing in mind. Me - tab - o - liz - in' ev - 'ry - thing that you see.

Gtr. 3

Gtr. 2

(5)

D.S. al Coda

A5

But now and then or a lit - tle lat - er, now I'm gon - na take you down with me.

Gtr. 1

11 10 X 8 7 8 X 5

Gtr. 3

8va *loco*

20 20 20 17 0

Gtr. 2

5

Coda

Chorus

Gtr. 2: w/ Rhy. Fig. 2

D Bb C G5 D

So set me free, set me free 'cause I think you need my soul.

Rhy. Fig. 4

Gtr. 3

Bb G C D

Set me free, set me free.

End Rhy. Fig. 4

Gtr. 3

Rhy. Fig. 5

Gtr. 2

End Rhy. Fig. 5

Gtr. 2: w/ Rhy. Fig. 3

Bb C G5 D

So set me free, set me free 'cause I think you need my soul.

Gtr. 3

B♭ F5 F

Set me free, set me free.

Gtr. 3

Gtr. 2

Bridge

F E G5 F

So take me down, take me down, down, down, down.

let ring

let ring

let ring

E A5 A F

Take me down, take me down.

Gtr. 1

Gtr. 3

let ring

let ring

let ring

Gtr. 2

let ring

Gtr. 1 tacet

E5 G5 D/F♯ F

So take me down, take me down, down, down, down.

Gtr. 3

Gtr. 2

let ring

E5 A5 G5 A5

Take me down, take me down.

Gtr. 1

Gtr. 3

Gtr. 2

Interlude

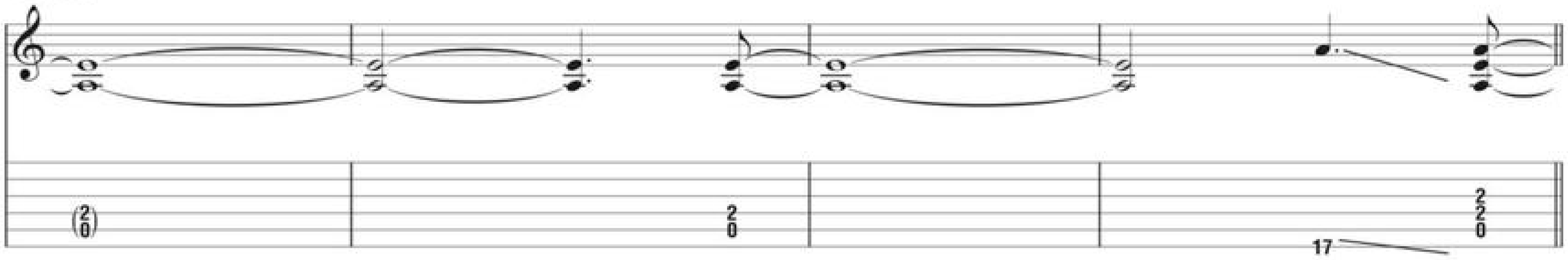
Gtr. 1: w/ Riff A (2 times)

A5 N.C. A5

Gtr. 3

Gtr. 2

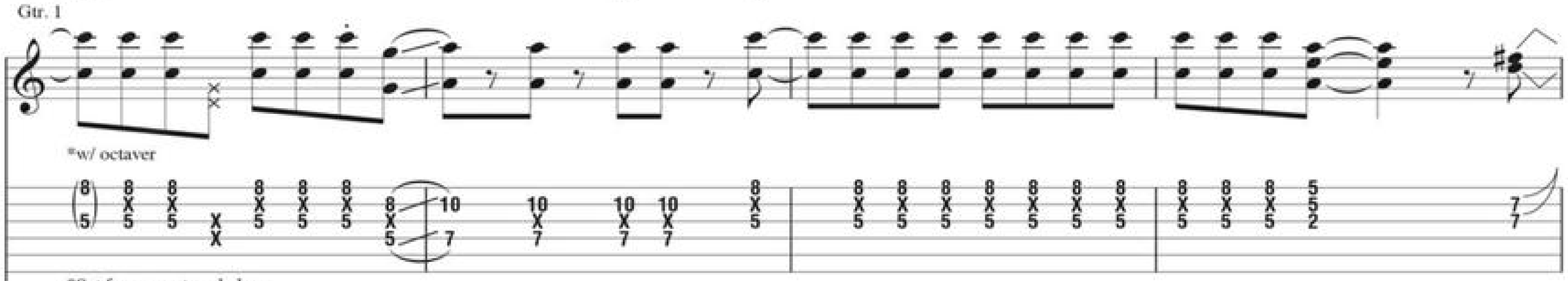
Gtrs. 2 & 3



Guitar Solo

A5 C5 A5

Gtr. 1

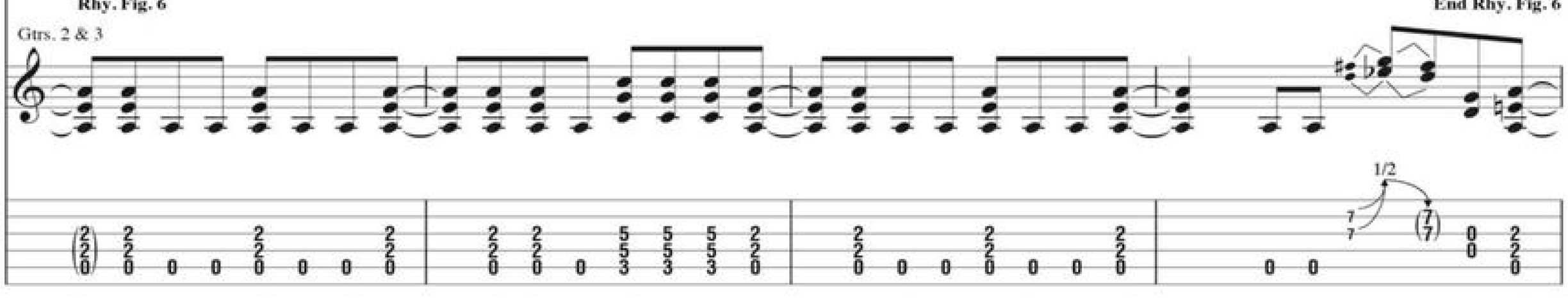


*w/ octaver

*Set for one octave below.

Rhy. Fig. 6 **End Rhy. Fig. 6**

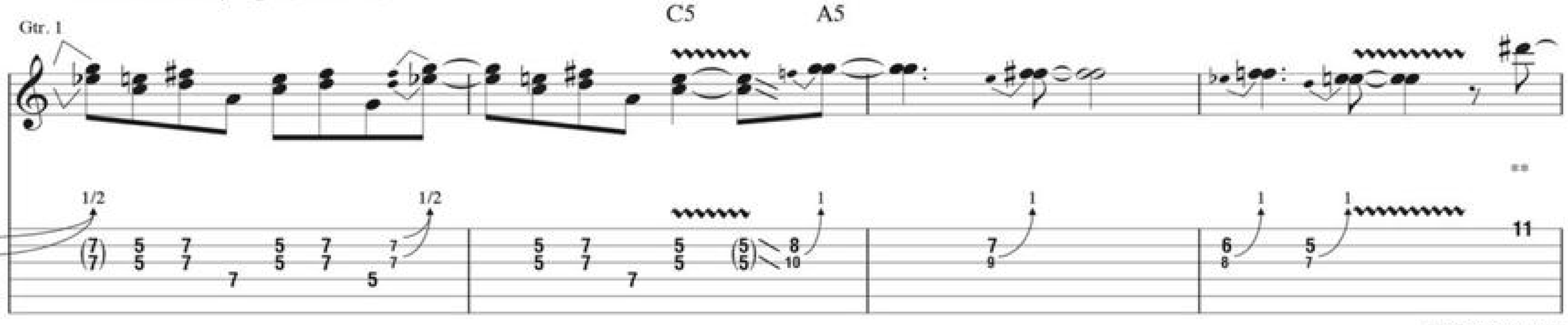
Gtrs. 2 & 3



Gtrs. 2 & 3: w/ Rhy. Fig. 6 (2 1/2 times)

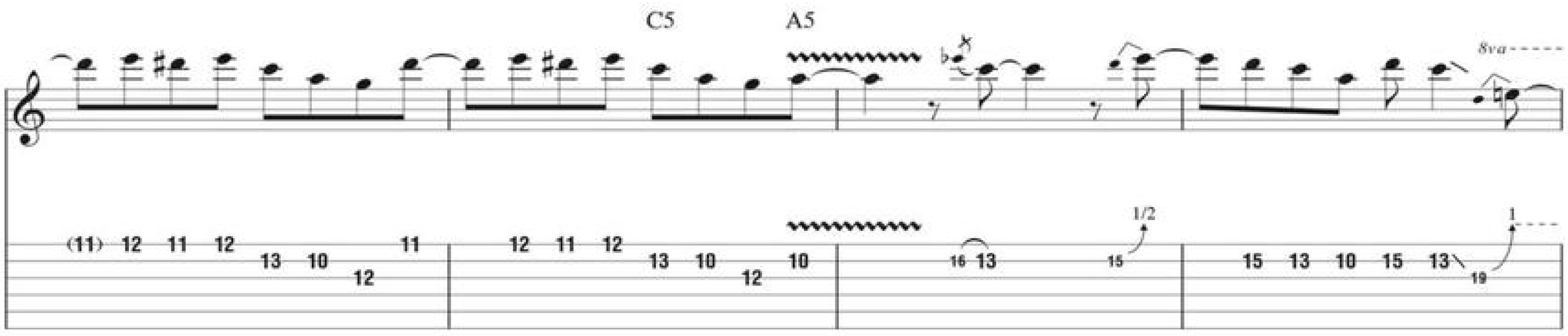
C5 A5

Gtr. 1



**Change octaver setting to 2 octaves below.

C5 A5



C5 A5 Bm C5/A D

8va

Gtr. 1

(19) 19 19 19 20 20 20 19 17 17 17 20 20 (20) 19 20 22

Gtrs. 2 & 3

let ring

1/2 1/2

Chorus

Gtr. 2: w/ Rhy. Fig. 3
Gtr. 3: w/ Rhy. Fig. 4

Gtr. 1 tacet

D B♭ C G5 D

So set me free, set me free, 'cause I think you need my soul.

Gtr. 1

8va

(22)

Gtr. 2: w/ Rhy. Fig. 5

B♭ G C D

Set me free, set me free.

Gtr. 3

Gtr. 2: w/ Rhy. Fig. 3

B♭ C G5 D

So set me free, set me free, 'cause I think you need my soul.

B♭5 F5 D5

Set me free, set me free.

Gtr. 2

Gtr. 1

Gtr. 3

B♭5 C5 G5

So set me free, set me free, 'cause I think

Gtr. 1

Gtrs. 2 & 3

C5 D5 B♭5 G5

you need my soul. Set me free, set me free (Set me free.)

C5 D5 D5 B♭5

Gtr. 2

'cause I think you need my soul. So set me free,

Gtr. 1

Gtr. 4 (dist.)

mf

Gtrs. 2 & 3

Gtr. 3

(Gtr. 2, cont. in slashes)

C5 G5 D5

set me free, 'cause I think you need my soul.

B♭5 F5 B♭5 F5[1]

(cont. in notation)

Set me free, set me free. My cre - do,

Outro

Gtrs. 1 & 4 tacet

F5 B♭5 F5

my cre - do,

Gtrs. 2 & 3

let ring *let ring* *let ring*

B♭5 F5 B♭5 F5

my cre - do, my cre - do,

let ring *let ring* *let ring*

B♭5 A5

my cre - do.

let ring *let ring*

Gtr. 3

pp

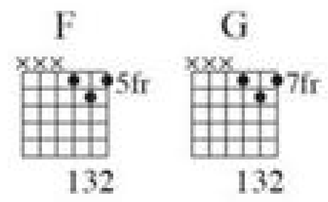
Gtr. 2

pp

from Velvet Revolver - Libertad

She Builds Quick Machines

Words and Music by Scott Weiland, Duff McKagan, Matt Sorum, Dave Kushner and Slash



Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Moderately ♩ = 150

C5 D5 C5 D5 C5 D5 B5 D5 B5 F5 C5 D5 C5 D5 C5 D5 B5 D5 B5 F5

Rhy. Fig. 1 **End Rhy. Fig. 1**

Gtr. 1 (dist.)

mf

T
A
B

10 12 10 12 10 12 9 12 9 10 12 10 12 10 12 9 12 9
10 12 0 10 12 0 10 12 9 12 0 9 3 3 0 10 12 0 10 12 0 10 12 9 12 0 9 3 3 0
10 12 0 10 12 0 10 12 9 12 0 9 3 0 3 0 10 12 0 10 12 0 10 12 9 12 0 9 3 0 3 0

Gtr. 1: w/ Rhy. Fig. 1

C5 D5 C5 D5 C5 D5 B5 D5 B5 F5 C5 D5 C5 D5 C5 D5 B5 D5 B5 F5

Gtr. 2 (dist.)

mf

10 10 12

Gtr. 3 (dist.)

*pp

10 12 10 12 9 12 9 10 12 10 12 10 12 9 12 9
10 12 0 10 12 9 12 0 9 3 3 0 10 12 0 10 12 0 10 12 9 12 0 9 3 3 0
10 12 0 10 12 9 12 0 9 3 0 3 0 10 12 0 10 12 0 10 12 9 12 0 9 3 0 3 0

*Fade in

C5 D5 C5 D5 C5 D5 B5 D5 B5 F5 C5 D5 C5 D5 C5 D5 B5 D5 B5 F5

Rhy. Fig. 2 **End Rhy. Fig. 2**

**Gtrs. 2 & 3

f

10 12 10 12 9 12 9 10 12 10 12 10 12 9 12 9
10 12 0 10 12 9 12 0 9 3 3 0 10 12 0 10 12 0 10 12 9 12 0 9 3 3 0
10 12 0 10 12 9 12 0 9 3 0 3 0 10 12 0 10 12 0 10 12 9 12 0 9 3 0 3 0

**Composite arrangement

Verse

*C5 D5 C5 D5 C5 D5 B5 D5 B5 Dm C5 D5 C5 D5 C5 D5 B5 D5 B5 Dm

1. Hold — fast, lit - tle off. Punch — strong, let it roam.

Gtr. 2 **Riff A** **End Riff A**

10 10 9 12 10 10 9 12

Gtr. 3 **Riff A1** **End Riff A1**

P.M. - - - P.M. - - -

3 5 3 5 3 5 2 5 0 2 3 0 3 0 3 5 3 5 3 5 2 5 0 2 3 0 3 0

*Chord symbols reflect implied harmony.

Gtr. 3: w/ Riff A1 (3 times)

C5 D5 C5 D5 C5 D5 B5 D5 B5 Dm C5 D5 C5 D5 C5 D5 B5 D5 B5 Dm

Eyes — cold as the snow. She — built a quick dream.

Gtr. 2 **Riff B** **End Riff B**

10 10 9 12 10 10 9 10 9 10/12

Gtr. 2: w/ Riff A

C5 D5 C5 D5 C5 D5 B5 D5 B5 Dm C5 D5 C5 D5 C5 D5 B5 D5 B5 Dm

Sis - ter keep her mo - tor clean. Sol - id vi - sions and a wet ma - chine.

C5 D5 C5 D5 C5 D5 B5 D5 B5 Dm C5 D5 C5 D5 C5 D5 B5 D5 B5 Dm

She's al - ways quick to fight. We'll break her through to - night.

Gtr. 2 **Riff C**

10 10 9 12 10 10 9 12 12/14

Pre-Chorus
Half-time feel

A5 G5 C5 A5 G5 C5

Gtr. 2 tacet

I can feel it when you push straight down.

Gtr. 2

End Riff C

pp

(14)

Riff D

End Riff D

Gtr. 4 (slight dist.)

mf

let ring throughout

Gtr. 3 **Rhy. Fig. 3**

*w/ echo set for quarter-note regeneration w/ 1 repeat, till Chorus.

End half-time feel

Gtr. 4: w/ Riff D

A5 G5 C5 A5 G5 F5 G5

I could feel it when they stood their ground.

Gtr. 3

End Rhy. Fig. 3

Chorus

Gtr. 2: w/ Rhy. Fig. 2 (2 times)

C5 D5 C5 D5 C5 D5 B5 D5 B5 F5 C5 D5 C5 D5 C5 D5 B5 D5 B5 F5

Roll o - ver right, keep it through to - night. Right, right, keep it through to - night.

Rhy. Fig. 4

End Rhy. Fig. 4

Gtr. 3: w/ Rhy. Fig. 4

C5 D5 C5 D5 C5 D5 B5 D5 B5 F5 C5 D5 C5 D5 C5 D5 B5 D5 B5 F5

Right in my sight, keep it through to - night. I'll smash right through your spot - light.

Verse

Gtrs. 2 & 3: w/ Riffs A & A1

C5 D5 C5 D5 C5 D5 B5 D5 B5 Dm C5 D5 C5 D5 C5 D5 B5 D5 B5 Dm

2. She ran a - way to Tex - as to keep a - way the ex - cess.

Gtr. 2: w/ Riff B

C5 D5 C5 D5 C5 D5 B5 D5 B5 Dm C5 D5 C5 D5 C5 D5 B5 D5 B5 Dm

Old ex in Veg - as don't back Tex - as.

Gtr. 3 **Riff E**

P.M. - - -|

P.M.

End Riff E

3 5 3 5 3 5 2 5 0 2 3 0 3 0 3 5 3 5 3 5 2 5 0 2 3 (3) (3) 0

Gtr. 2: w/ Riff A

Gtr. 3: w/ Riff E

C5 D5 C5 D5 C5 D5 B5 D5 B5 Dm C5 D5 C5 D5 C5 D5 B5 D5 B5 Dm

She burned through in - her - it - ance, dashed a - cross A - mer - i - ca.

Gtr. 2: w/ Riff C

C5 D5 C5 D5 C5 D5 B5 D5 B5 Dm C5 D5 C5 D5 C5 D5 B5 D5 B5 Dm

At the all night sex show, so far from home.

Gtr. 3

P.M. - - -|

3 5 X X 3 5 3 5 2 5 0 2 3 0 3 0 3 5 3 5 3 5 2 5 0 2 5 3 0

𝄋 Pre-Chorus

Half-time feel

Gtr. 3: w/ Rhy. Fig. 3

Gtr. 4: w/ Riff D (2 times)

2nd time, Gtr. 6: w/ Fill 1

A5 G5 C5 A5 G5 C5

I can feel it when you push straight down.

*w/ echo as before.

End half-time feel

A5 G5 C5 A5 G5 F5 G5

I could feel it when they stood their ground.

Chorus

Gtr. 2: w/ Rhy. Fig. 2

Gtr. 3: w/ Rhy. Fig. 4

C5 D5 C5 D5 C5 D5 B5 D5 B5 F5 C5 D5 C5 D5 C5 D5 B5 D5 B5 F5

Roll o - ver right, keep it through to - night. Right, right, keep it through to - night.

Voc. Fig. 1 **End Voc. Fig. 1**

(Ah, ah, ah, ah.)

Fill 1

Gtr. 6

8va

15 17

To Coda

Bkgd. Voc.: w/ Voc. Fig. 1

C5 D5 C5 D5 C5 D5 B5 D5 B5 F5 C5 D5 C5 D5 C5 D5 B5 D5 F5

Right in my sight, keep it through to-night. I'll smash right through your spot-light.

Gtr. 3

Gtr. 2

Interlude

D5

Ah.

Gtrs. 2 & 3

Bridge

D5

Gtrs. 2 & 3 tacet

**

What you give is what you take.

Gtr. 4

Riff F

End Riff F

mp

*w/ delay

*Set for quarter-note regeneration w/ 1 repeat.

Gtrs. 2 & 3

Gtr. 5 (slight dist.)

pp

mf

**w/ echo as before, next 32 meas.

Gtr. 4: w/ Riff F

Dsus4 D

What you bleed ___ is what you break. ___

Gtr. 5

fdbk. Harm.

Dsus4 D

I bleed ___ for you. _

Gtr. 4

Gtr. 5

fdbk. fdbk.

Dsus4 D

___ I'd steal ___ for you. ___

C/F G D5

I'd take, I'd

5/7 X 3/5 (7/5) 4/5 X 2/3 5/7 X 3/5 (7/5)

let ring

fdbk.

5/5 3/4 3/2 (3/2) (3) (3)

*Fingernail of right hand lightly touches vibrating string.

C/F G(no3rd) D

take, I'd take, I'd

grad. bend

1/4 1/2 3/4 1

14 X 12 17 X 15 17/19 X 15/17 19 19 19 19 19 19 19 19 19 19 19 19

fdbk.

(cont. in slashes)

8/9 8/7 7/7 (7/7)

Half-time feel

Gtr. 4 tacet

***F G

Rhy. Fig. 5A End Rhy. Fig. 5A

Gtr. 5

*Voc. Fig. 2 End Voc. Fig. 2

take, I'd take, I'd

(Ah.)

Rhy. Fig. 5 End Rhy. Fig. 5

Gtrs. 2 & 3

f

*Refers to down-stemmed voc. only.

***See top of first page of song for chord diagrams pertaining to rhythm slashes.

Bkgd. Voc.: w/ Voc. Fig. 2
Gtrs. 2 & 3: w/ Rhy. Fig. 5
Gtr. 5: w/ Rhy. Fig. 5A

F G

take, I'd take, I'd

End half-time feel

Gtr. 6 (dist.)

f

1/2 (7) 8 7 8 1 (8) 6

Guitar Solo

D5 C5 D5 C5 D5 C5 D5 C5 D5 C5 B5

take.

Gtr. 6

1/2 (8) 5 7 5 1/2 (8) 6 7 5 1/2 (8) 6 7 5 1/2 (8) 6 7 5 1/2 (8) 6 7 5 1 hold bend 8 8

Gtrs. 2 & 3

0 0 0 10 10 10 12 12 12 10 10 10 12 12 12 0 10 10 10 12 12 12 10 10 10 9 9 9

D5 C5 D5 C5 D5 C5 D5 C5 D5 C5 B5

1 hold bend P.M.

(8) (8) 6 8 8 8 8 (8) 6 7 0 6 7 5 6 7 5 7 5 7 5 5 7 5 3 5 3 5 3

Rhy. Fig. 6 **End Rhy. Fig. 6**

0 0 0 10 10 10 12 12 12 0 0 0 10 10 10 12 12 12 0 0 0 10 10 10 12 12 12 0 0 0 10 10 10 12 12 12 9 9 9

Gtrs. 2 & 3: w/ Rhy. Fig. 5

F5

G5

Gtr. 6

P.M.

Gtrs. 2 & 3: w/ Rhy. Fig. 6 (2 times)

D5 C5 D5 C5 D5 C5 D5 C5 D5 C5 B5

Gtrs. 2 & 3: w/ Rhy. Fig. 5 (1st meas.)

F5

8va

D5 C5 D5 C5 D5 C5 D5 C5 D5 C5 B5

D.S. al Coda

G5

F5

8va

Gtr. 6

*Played behind the beat.

Gtrs. 2 & 3

Coda

Gtr. 2: w/ Rhy. Fig. 1 (last 2 meas.)

C5 D5 C5 D5 C5 D5 B5 D5 F5

I'll smash right through your spot - light.

Gtr. 3

from Velvet Revolver - Loud

Slither

Words and Music by Scott Weiland, Duff McKagan, Matt Sorum, Dave Kushner and Slash

Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Moderately fast ♩ = 141

Half-time feel

D5 *** C5/D

Gtr. 2 (dist.)

mf

**w/ wah-wah & delay

P.S. P.S. P.S.

**Delay set at quarter-note regeneration w/ 3 repeats.

Gtr. 1 (slight dist.)

**p* *mf*

*Vol. swell

***Bass plays D next 12 meas.

G/D D

P.S.

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Gtr. 1 tacet

Gtr. 2

*D5

C5/D

f

wah-wah off
w/ flanger

1/4

Gtr. 3 (dist.)

f

P.M.

P.M.

P.M.

P.M.

*Chord symbols reflect implied harmony.

G/D

P.M.

P.M.

P.M.

P.M.

End half-time feel

D

D5 F5 F♯5 D5 A♭5 A5 D5 C5

Rhy. Fig. 1

delay & flanger off

**Dampen strings w/ pick hand.

Gtrs. 2 & 3: w/ Rhy. Fig. 1

D5 A♭5 A5 D5 G5 D5 F5 F♯5 D5 F5 F♯5 D5 A♭5 A5 D5 C5 D5 A♭5 A5 D5 G5 D5 F5 F♯5

Play 3 times

Ay.

End Rhy. Fig. 1 **Riff A** **End Riff A**

*Gtrs. 2 & 3

Gtr. 4 (dist.)

f

0 6 7 0 5 0 3 4 — 12 10 11 12 9 10 13 12 — 9 10 12 12 10

*Composite arrangement

Verse

D5 F5 F♯5 D5 A♭5 A5 D5 C5 D5 A♭5 A5 D5 G5 D5 F5 F♯5 D5 F5 F♯5 D5 A♭5 A5 D5 C5

1. When you look, you see right through me. Cut the rope, I fell
2. When you seek me, you'll de - stroy me, rape my mind and smell

Gtr. 4

(10)

Gtrs. 2 & 3 **Riff B**

P.M.

0 3 4 0 6 7 0 10 — 0 6 7 0 5 0 3 4 — 0 3 4 0 6 7 0 10

D5 A♭5 A5 D5 G5 D5 F5 F♯5 D5 F5 F♯5 D5 A♭5 A5 D5 C5 D5 A♭5 A5 D5 G5 D5 F5 F♯5

to my knees. / the pop - pies. Born and bro - ken / blood - ied ev - 'ry sin - gle time.

Gtrs. 2 & 3

P.M.

End Riff B

0 6 7 0 5 0 3 4 — 0 3 4 0 6 7 0 10 — 0 6 7 0 5 0 3 4

2nd time, Gtr. 4: w/ Fill 1

Gtrs. 2 & 3: w/ Riff B
Gtr. 4 tacet

D5 F5 F♯5 D5 A♭5 A5 D5 C5 D5 A♭5 A5 D5 G5 D5 F5 F♯5 D5 F5 F♯5 D5 A♭5 A5 D5 C5

Al - ways keep me un -

Gtr. 4

1/4 1/4 1/4 1/4 1

0 3 4 0 6 7 0 10 0 6 7 0 3 0 3

Gtrs. 2 & 3

D5 A♭5 A5 D5 G5 D5 F5 F♯5 D5 F5 F♯5 D5 A♭5 A5 D5 C5 D5 A♭5 A5 D5 G5 D5 F5 F♯5

- der fin - ger. That's the spot where you ___ { run to ___ me. / might lin - ger. } Might

D5 F5 F♯5 D5 A♭5 A5 D5 C5 D5 A♭5 A5 D5 G5 D5 F5 F♯5 D5 F5 F♯5 D5 A♭5 A5 D5 C5 D5 A♭5 A5 D5 G5 D5 F5

see some type of pleas - ure in ___ my mind. ___

(Ah.) ___

Gtrs. 2 & 3

Fill 1
Gtr. 4

1/4 1/4 1/4 1

0 3 4 0 6 7 0 10 0 6 7 0 3 0 3

Chorus

Half-time feel

D5 Cadd9

Yeah, here comes the wa - ter. It comes to

Gtr. 4 **Riff C**

0 3 4 0 6 7 0 10 | 0 6 7 0 5 0 3 4 | 0 4 5 0 5 7 0 10 | 0 5 7 0 5 0 4 5

Rhy. Fig. 2

Gtrs. 2 & 3

1.

End half-time feel

G/B D5

wash a - way the sins of you and I. This time you will

End Riff C

0 4 5 0 7 9 0 10 | 0 7 9 0 5 0 5 4 | 0 3 4 0 6 7 0 10 | 0 6 7 0 5 0 3 4

End Rhy. Fig. 2

12

Interlude

Gtrs. 2 & 3: w/ Rhy. Fig. 1 (4 times)

Gtr. 4 tacet

D5 F5 F♯5 D5 A♭5 A5 D5 C5 D5 A♭5 A5 D5 G5 D5 F5 F♯5 D5 F5 F♯5 D5 A♭5 A5 D5 C5 D5 A♭5 A5 D5 G5 D5 F5 F♯5

see. Ay, ay,

Gtr. 4: w/ Riff A

D5 F5 F♯5 D5 A♭5 A5 D5 C5 D5 A♭5 A5 D5 G5 D5 F5 F♯5 D5 F5 F♯5 D5 A♭5 A5 D5 C5 D5 A♭5 A5 D5 G5 D5 F5 F♯5

ay.

2.

2nd time, Gtr. 5: w/ Fill 2

1st time, Gtrs. 2 & 3: w/ Rhy. Fig. 2
Gtr. 4: w/ Riff C
2nd time, Gtrs. 2 & 3: w/ Rhy. Fig. 2 (1st 4 meas.)

D5

___ This time ___ you see. Like ho - ly

Gtr. 4

0 3 4 0 6 7 0 10 0 6 7 0 5 0 3 4

Gtr. 2

Gtr. 3

1/2

3

To Coda

Cadd9 G/B

wa - ter, ___ it on - ly burns you fast - er than ___ you'll ev - er dry. ___

Fill 2

Gtr. 5

1 1/2 1 1 1

15 (15) 15 13 13 10 13 10 12 (12) 10 12 10 13

D5

This time with

Interlude

D

me.

Gtr. 1

*p mf

*Vol. swell

Gtr. 2

Gtr. 4

Gtr. 2
divisi

p

Gtr. 3

pp

End half-time feel

Gtr. 2: w/ misc. pick scrapes & fdbk. (next 6 meas.)
Gtrs. 3 & 4 tacet

Gtr. 1 tacet

C5 G D N.C.

Oo. hoo.

Gtr. 1

Guitar Solo

D5 C5

Gtr. 5 (dist.)

f

w/ wah-wah

Rhy. Fig. 3

Gtrs. 2 & 3

P.M. P.M. P.M. P.M. P.M.

G/B Cadd9

8va

End Rhy. Fig. 3

P.M. P.M.

D5

8va *loco*

P.M. P.M. P.M. *let ring*

Gtr. 3: w/ Rhy. Fig. 3

Gtr. 5

Gtr. 2

C5

G/B

Cadd9

D5 F5 G5 A5

Gtr. 5

(13) 1/2 10 13 10 13 1 10 13 12 12 1/2 (12) 10 12 10 12 10 10 8 8 10 8

Gtr. 2 & 3

7 7 5 7 7 5 7 7 5 7 7 5 0 0 0 0 0 0 0 0 0 0 3 3 3 3 5 5 5 5 7 7 7 7

Verse

Gtrs. 2 & 3: w/ Rhy. Fig. 1 (3 times)

D5 F5 F♯5 D5 A♭5 A5 D5 C5 D5 A♭5 A5 D5 G5 D5 F5 F♯5 D5 F5 F♯5 D5 A♭5 A5 D5 C5

3. When you look, you see ___ right through _ me. Cut the rope, I fell ___

Gtr. 5

12

D5 A♭5 A5 D5 G5 D5 F5 F♯5 D5 F5 F♯5 D5 A♭5 A5 D5 C5 D5 A♭5 A5 D5 G5 D5 F5 F♯5

___ to my ___ knees. Born and blood - ied ev - 'ry sin - gle

(12)

D.S. al Coda
(take 2nd ending)

D5 C5 D5 B5 C5 D5 A5 D5 A♭5 A5 D5 G5 D5 F5 F♯5

time.

Gtr. 5

Gtr. 4

Gtrs. 2 & 3

Coda

End half-time feel

G/B D5

burns you fast - er than you'll ev - er dry. This time with

Gtr. 5

8va

Gtr. 2

Gtr. 3

Outro

Gtrs. 2 & 3: w/ Rhy. Fig. 1 (3 times)

Gtr. 5 tacet

D5 F5 F♯5 D5 A♭5 A5 D5 C5 D5 A♭5 A5 D5 G5 D5 F5 F♯5

me. Ay.

Gtr. 4

Riff D **End Riff D**

Gtr. 5

loco

Gtr. 4: w/ Riff D (2 times)

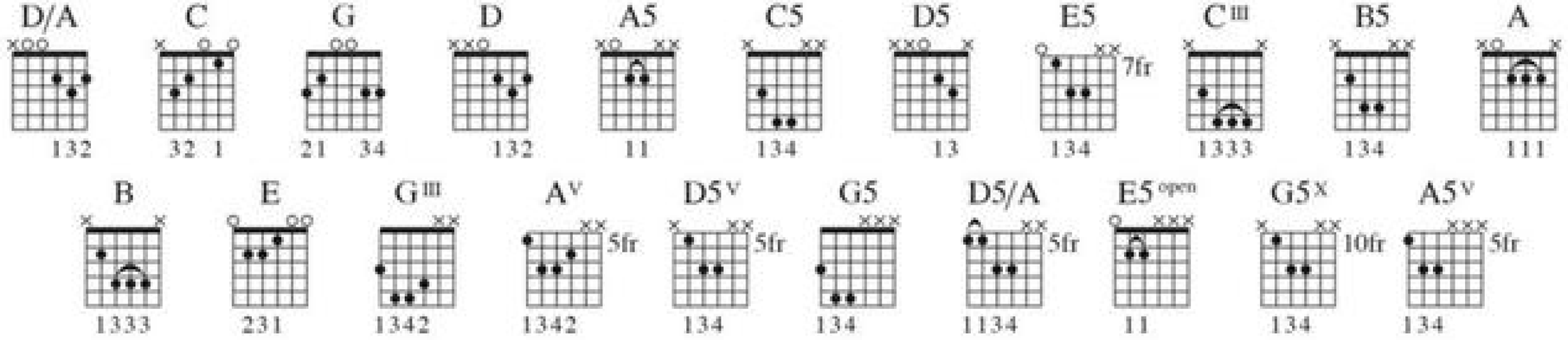
D5 F5 F♯5 D5 A♭5 A5 D5 C5 D5 A♭5 A5 D5 G5 D5 F5 F♯5

Ay.

D5 C5 D5 B5 C5 D5 A5 D5 A♭5 A5 D5 G5 D5 F5 F♯5 D5 N.C.

Gtr. 4

Gtrs. 2 & 3



Tune down 1/2 step:
(low to high) E♭-A♭-D♭-G♭-B♭-E♭

Intro

Moderately fast ♩ = 128

*D C

Riff A

Gtr. 1 (elec.)

mf

w/ dist.

*Chord symbols reflect implied harmony.

G D

End Riff A

Gtr. 1

Gtr. 2 (elec.)

mp

w/ dist.

P.M.

Gtr. 1: w/ Riff A (1 1/2 times)

**D/A C

Gtr. 3 (acous.)

p

Gtr. 2

let ring

**See top of page for chord diagrams pertaining to rhythm slashes.

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G D

(cont. in notation)

let ring let ring

C

Gtr. 2

let ring let ring

Gtr. 3

G D

Gtr. 1

Gtr. 2

let ring let ring

Gtr. 3

(cont. in slashes)

Verse

D

Gtr. 3

Gtr. 1

(15)

Gtrs. 1 & 3 tacet

C

1. She's got a smile that it seems to me re - minds me of child - hood mem - o - ries where ev -

Rhy. Fig. 1

Gtr. 4
(elec.)

mp

w/ clean tone

let ring

End Rhy. Fig. 1

Gtr. 2

let ring

let ring

let ring

G

- 'ry - thing was as fresh as a bright . blue sky.

Gtr. 4

let ring

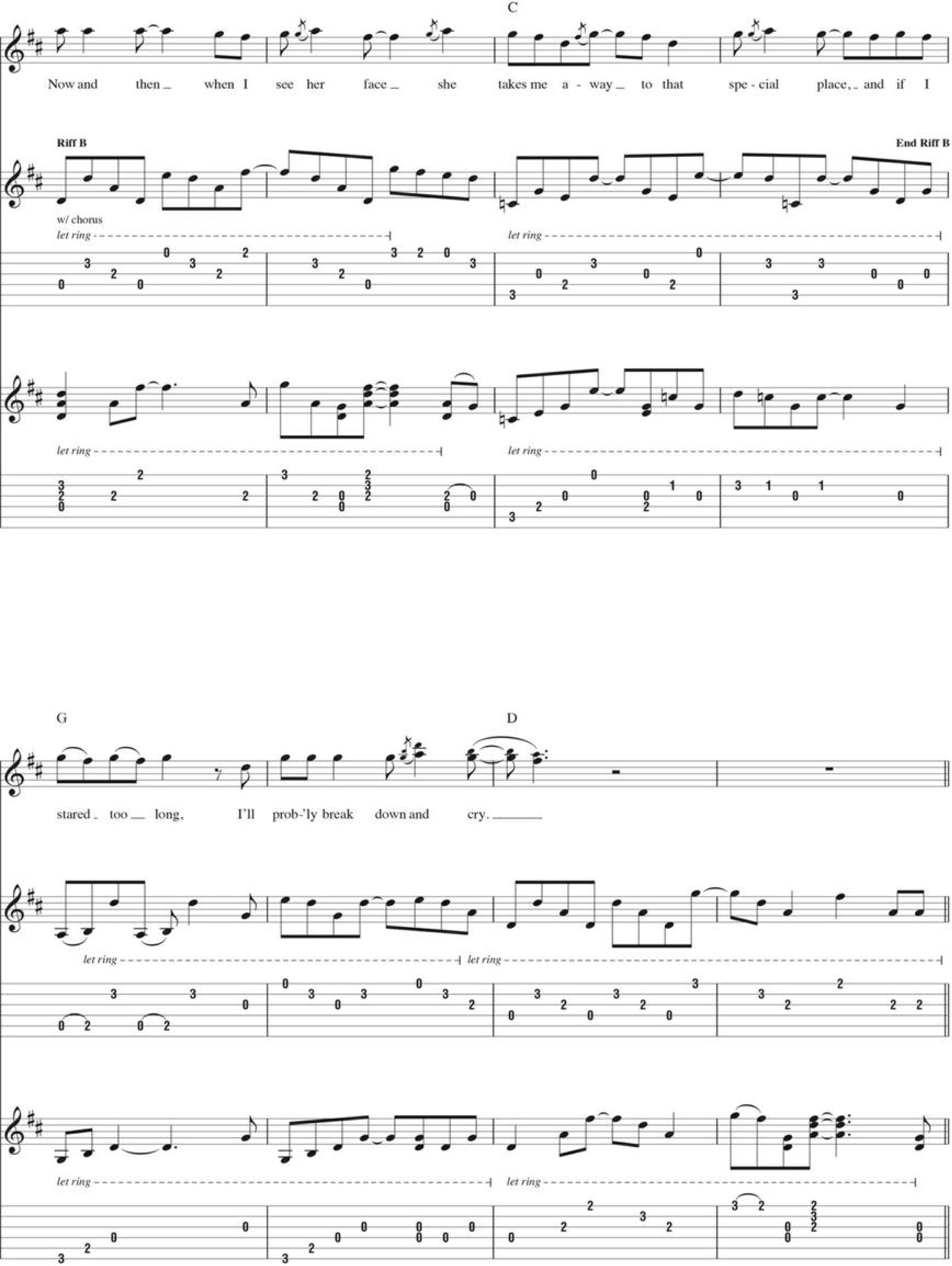
let ring

Gtr. 2

let ring

let ring

*w/ echo set for half-note regeneration w/ 2 repeats.


C
Now and then when I see her face she takes me a - way to that spe - cial place, and if I
Riff B
End Riff B
w/ chorus
let ring
G
D
stared too long, I'll prob-'ly break down and cry.

Chorus

Gtr. 4 tacet

A5 C5 D5

Whoa, whoa, whoa, sweet child o' mine. Whoa,

Riff C

Gtr. 1

Gtr. 2

Gtr. 5 (elec.)

mp

w/ dist.

P.M. P.M.

A5 C5 D5

oh, oh, oh, sweet love of mine.

let ring

Gtr. 1

fdbk.

Gtr. 6 (elec.)

divisi

mf

w/ dist.

Interlude

Gtr. 5 tacet

Gtr. 1 tacet

D

C

let ring

Gtr. 1

Gtr. 6

Gtr. 6

*

8/(15) 7 10 8 7 10 8 9 10 8 9 10

*Gtr. 1 to right of slash in tab.

Gtr. 2

Gtr. 3

G

D

8 10 (10) 8 10 1 10 10 1 (10) 9

let ring

let ring

(cont. in slashes)

Verse

Gtr. 4: w/ Rhy. Fig. 1
Gtr. 6 tacet

Gtr. 3 tacet

D C

Gtr. 3

2. She's got eyes of the blu - est skies and if they thought of rain, I'd

Gtr. 2

let ring

let ring

G D

hate to look in - to those eyes and see an ounce of pain. Her

Gtr. 4

let ring

let ring

Gtr. 2

let ring

let ring

Gtr. 4: w/ Riff B

C

hair re - minds me of a warm, safe place where as a child I'd hide and

Gtr. 2

let ring

let ring

G D

pray for the thun - der and the rain_ to qui - et - ly pass_ me by._____

Gtr. 4

let ring *let ring*

Gtr. 2

let ring *let ring*

Chorus

Gtr. 1: w/ Riff C
Gtr. 4 tacet

A5 C5 D5

Whoa,_____ whoa,_ sweet child o' mine._____ Whoa,_

Gtr. 5

P.M. P.M.

Gtr. 2

A5 C5 D5

whoa, oh, oh, oh, sweet love of mine.

Gtr. 5
fdbk.

Gtr. 6
divisi

(3)

10

Interlude

Gtr. 5 tacet

D C

Gtr. 6

8 7 10 8 7 10 8 9 10 8 9 10

Gtr. 2

let ring - - - - - - - - - - - - - - - - - -

Gtr. 3

G

D

1/2

1/2

hold bend

C

(Oo.)

G D

Ah, oh, yeah.

let ring

Chorus

Gtrs. 3 & 6 tacet

A5 C5 D

Whoa, oh, oh, oh, sweet child o' mine. Oo,

Rhy. Fig. 2 **End Rhy. Fig. 2**

Gtr. 5

(cont. in slashes)

Gtr. 2

A5 C5 D5

Gtr. 5

whoa, oh, oh, oh, sweet love of mine.

Gtr. 2

Gtr. 5: w/ Rhy. Fig. 2

A5 C D/A

Whoa, oh, oh, oh, sweet child o' mine. Oo, yeah, yeah.

A5 C D5 D♯5

Oo, sweet love of mine.

Gtr. 5

P.M. P.M.

Gtr. 2

(cont. in slashes)

Guitar Solo

Gtr. 5 tacet

E5 C^{III} B5 A

Gtr. 2

Gtr. 1

8va

loco

*w/ wah-wah

*As filter

Riff D

End Riff D

Gtr. 4

let ring

Gtr. 5

Gtr. 4: w/ Riff D (2 1/2 times)

E5 C^{III} B

Gtr. 1

A E5 C[III]

B5 A5 E5 C5

B5 A5

P.M.

Gtr. 6

w/ wah-wah

P.M.

Gtr. 1

Gtr. 4

let ring

let ring

Gtr. 1 tacet

E

*Gtrs. 2 & 5

Gtr. 4 tacet

G^III

Gtr. 6

15 15 15 (15) 12 14

15 15 15 (15) 12 14

Gtr. 4

0

*Composite arrangement

A^V C5 D5^V G5 E

Gtr. 6

17 17 17 16 1/2

17 15 17 17 1/2 (17) 15

15 17 15 15 15 12

G^III A^V C5 D5^V G5

14 (14) 12 14 (14) 12 14 12 14

12 14 12 14 15 14 15 14

15 14 15 14 15 14 (14) 12 14 14 12 X X

E G III A V

1/2 1/2 1/2

12 14 12 14 X X 12 14 12 14 12 14 12 14 X X 12 14 12 14 12 12 14 12 14 14 12 14 12 12 14 12 15 15 12 14

C5 D5/A G5 E

Rhy. Fig. 3

12 12 15 12 15 15 12 15 14 15 12 15 12 15 1 12 15 12 14 12 12 15 12 15 1 12 15 12 14 12 12 15 12

G III A V

(Gtr. 2, cont. in notation)

8va

grad. bend

1 1/2

15 12 15 12 14 12 15 12 15 12 15 12 14 12 12 15 12 15 1 15 12 15 12 15 12

C5 D5/A G5

Breakdown

E5 open

End Rhy. Fig. 3

Gtr. 5

Voc. Fig. 1

loco

Gtr. 6

Sung and whispered: (Where do we go? ___

steady gliss.

1/2

15 12 15 12 14 (14) 12 14 15 14 (14) 12 14 14 14 12 14 12 (12) 2

Gtr. 2

P.M. P.M. P.M.

5 5 3 5 5 3 5 5 3 X X X X X X 7 7 5 5 5 3 2 0 2 0 X 2

Gtr. 5 tacet

G5 A5 C5 D5 G5

End Voc. Fig. 1

Where do we go, now? Where do we go?) Oo, oh.

Whispered: (Ah.)

P.M. - -|

Harm. -|

steady gliss. *steady gliss.*

Bkgd. Voc.: w/ Voc. Fig. 1

E5 G5 A5

Where do we go? Oh, where do we go, now?

steady gliss. *steady gliss.*

P.M. P.M.

Harm.

C5 D5 G5 E5 G5

Where do we go? Oo, oh,

Whispered: (Sweet child o' mine.)

P.M.

Asus2 C D5 G5 E5

Bkgd. Voc.: w/ Voc. Fig. 1

where do we go, now? I, I, I, I,

steady gliss.

1/4

P.M. slight P.M.

G5 A5 C5 D5 G5

Oo, where do we go, now? Oh,

I, I, I, I, where do we go, now?

8va

slight P.M.

Outro-Guitar Solo

Gtr. 5: w/ Rhy. Fig. 3 (2 1/2 times)

E G

where do we go? Ah,

8va

Rhy. Fig. 4

A C5 D5 G5

where do we go, now? Ah,

8va

15 (17) (17) (17) (17) 15 17 17

End Rhy. Fig. 4

Gtr. 2: w/ Rhy. Fig. 4 (1 1/2 times)

E G

where do we go?

Gtr. 6

8va loco

grad. bend

(17) (17) 15 12 15 12 12 15 12 14 12 12 15 12 14 14 12 15 12 14 12 15 12 14 12 15 12 14 12

A C5 D5 G5

Where do we go, now?

15 12 14 12 15 12 14 12 15 12 14 12 15 12 14 14 (14) 12 15 (15) 15 (15) 15 12 14 12 14

E

Where do we go? ___

G

Oo, ___ whoa, ___

grad. bend

A

where do we go, ___ now?

N.C.

No, no, no, no, no, no,

E5

no. Sweet child. ___

Gtr. 6

Gtr. 5

(cont. in slashes)

Gtr. 2

G5 A5 C5 D5

Gtr. 5

rit.

rit.

Sweet child of

Gtr. 6

rit.

1/2

14 14 14 2 17/19 19 14 14 10 10

Gtr. 2

rit.

5 5 3 5 5 3 7 7 5 5 5 3 5 7 7 5 7 9 9 7

Freely

E5

3

mine.

grad. bend

1/2

7 (7) 2 3 5 (5) 3 0 (0) (0)

-1/2

*Hold body of guitar firmly with pick-hand and push on back of headstock to lower the pitch of the open 6th string.

let ring

9 9 7 7 9 9 9

from Guns N' Roses - G N' R Lies

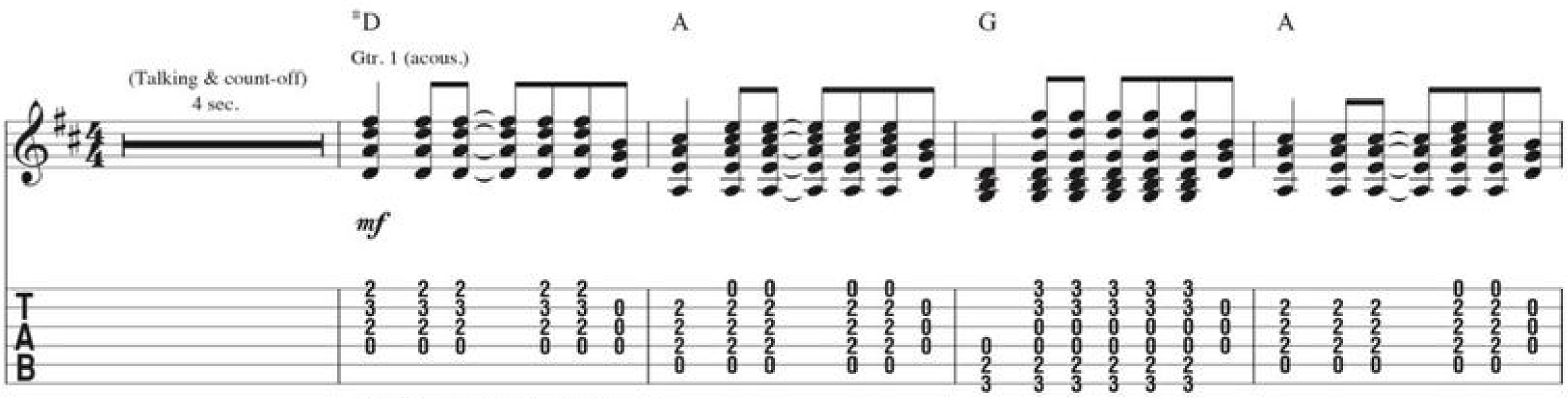
Used To Love Her

Words and Music by W. Axl Rose, Slash, Izzy Stradlin', Duff McKagan and Steven Adler

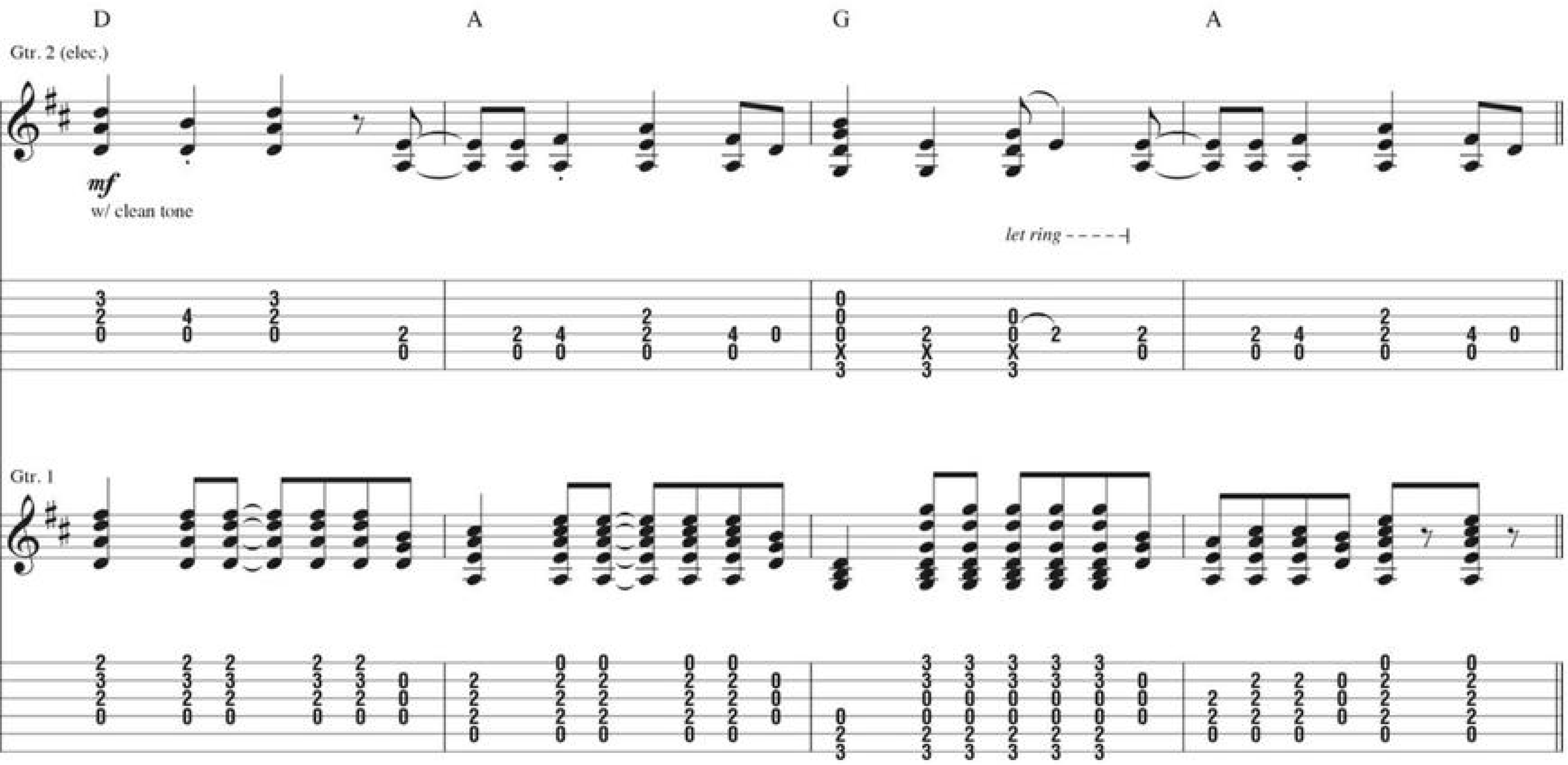
Tune down 1/2 step:
(low to high) E♭-A♭-D♭-G♭-B♭-E♭

Intro

Moderately fast ♩ = 140



*Chord symbols reflect basic harmony.



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Verse

D A G A

1. I used to love her, but I had to kill her.

Rhy. Fig. 1A

Rhy. Fig. 1

D A G A

I used to love her, oo, yeah, but I had to kill her.

G A G A

I had to put her six feet un - der,

G A D

and I can still hear her com - plain.

End Rhy. Fig. 1A

let ring

End Rhy. Fig. 1

let ring

Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A

D A G A

2. I used to love her, oo, yeah, but I had to kill her.

D A G A

I used to love her, oo, yeah, but I had to kill her.

G A G A

I knew I'd miss her, so I had to keep her.

G A D

She's bur - ied right in my back yard. Oh, oh,

(She's bur - ied right in my back yard.)

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1
Gtr. 2: w/ Rhy. Fig. 1A (1st 12 meas.)

D A G A

yeah. Oo, yeah. Whoa, oh, oh, oh,

Gtr. 3 (elec.)

mf

w/ clean tone

1 hold bend

9 10 10 9 (9) 7 9 7 9 7 7 9 7 10 9 1 9 9 7 10 11

D A G A

yeah.

8va

1/2

G A G A

8va

G A D

8va loco

Gtr. 3

hold bend 1 hold bend 1 hold bend

let ring

Gtr. 2

Rhy. Fill 1 End Rhy. Fill 1

Verse

Gtr. 1: w/ Rhy. Fig. 1 (1st 12 meas.)
Gtr. 2: w/ Rhy. Fig. 1A
Gtr. 3 tacet

D A G A

3. I used to love her, but I had to kill her.

D A G A

I used to love her, oo, yeah, but I had to kill her.

G A G A

She bitched so much, she drove me nuts.

G A A6 D

And now we're hap - pi - er this way. Yeah.

(And now we're hap - pi - er this way.)

Gtr. 1

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1 (1st 13 meas.)
Gtr. 2: w/ Rhy. Fig. 1A (1st 14 meas.)

D A G A

Whoa, oh, yeah. *Spoken:* Take it for what it

Gtr. 3

let ring *let ring* *let ring* *let ring* *let ring*

D A G

is.

A G A

1/2 1 hold bend 1 hold bend 1 hold bend 1 hold bend

G A G

1 hold bend 1 hold bend 1 hold bend 1 hold bend 1 hold bend 1/2 1/2

Gtr. 2: w/ Rhy. Fill 1

A D

Gtr. 3

1/2 1 P

Gtr. 1

let ring - - - -

Verse

Gtr. 1: w/ Rhy. Fig. 1 (1st 12 meas.)
Gtr. 2: w/ Rhy. Fig. 1A (1st 12 meas.)

Gtr. 3 tacet

D A G A

4. I used to love her, but I had to kill her.

Gtr. 3

D A G A

I used to love her, oo, yeah, but I had to kill her.

G A G A

I had to put her, oo, six feet un - der.

Free time

G A D N.C.

And I can still hear her com - plain.

(And I can still hear her com - plain.)

Gtr. 2

Gtr. 1

from Guns N' Roses - Appetite for Destruction

Welcome To The Jungle

Words and Music by W. Axl Rose, Slash, Izzy Stradlin', Duff McKagan and Steven Adler

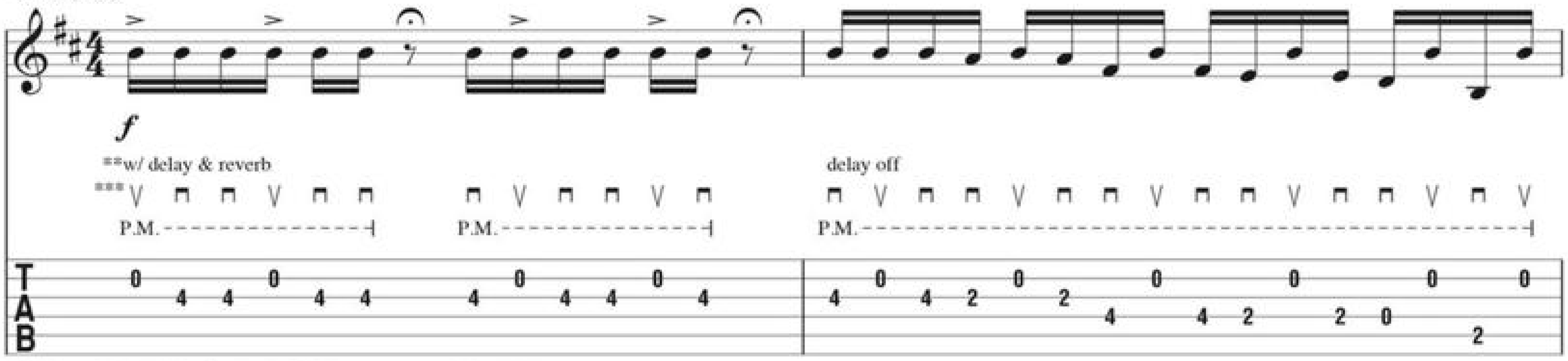
Tune down 1/2 step:
(low to high) E♭-A♭-D♭-G♭-B♭-E♭

Intro

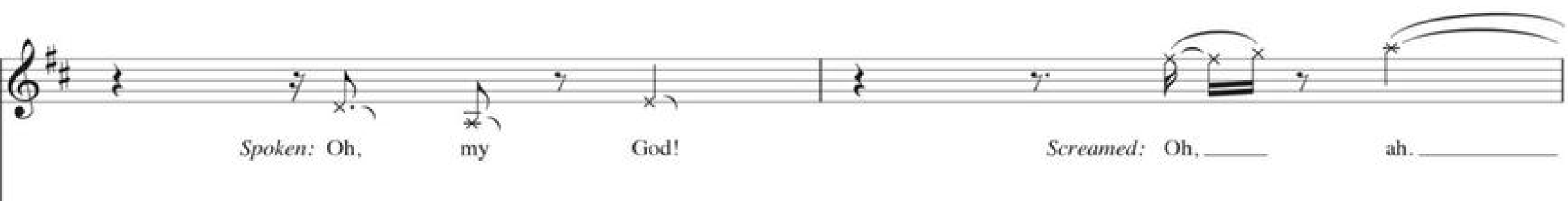
Moderately ♩ = 101

N.C. (B5)

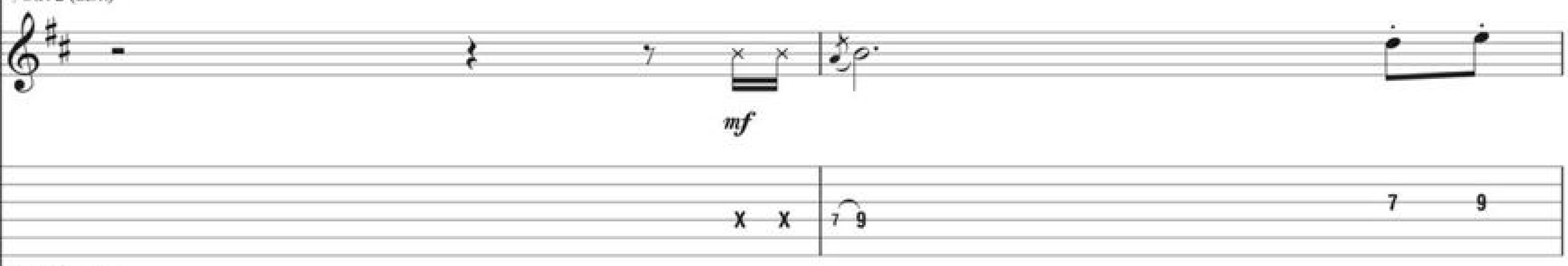
*Gtr. 1 (dist.)



*Slash **Set delay for dotted eighth-note regeneration w/ 2 repeats.
***∨ = upstroke; ⊓ = downstroke

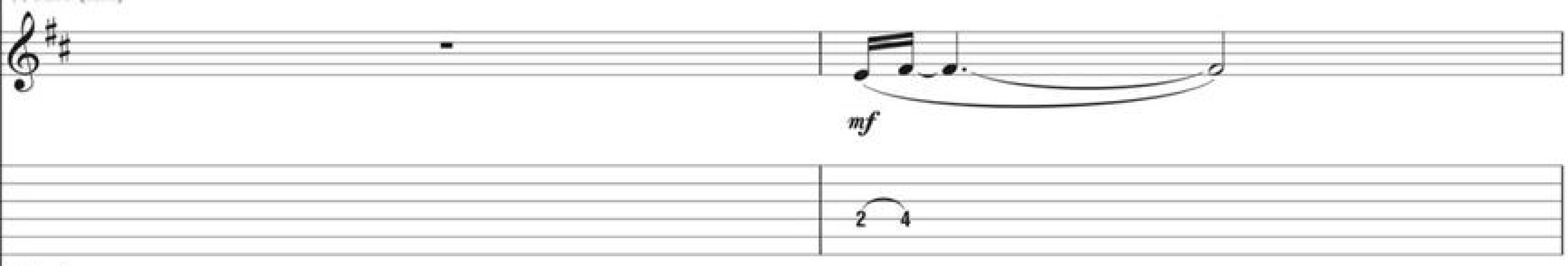


†Gtr. 2 (dist.)



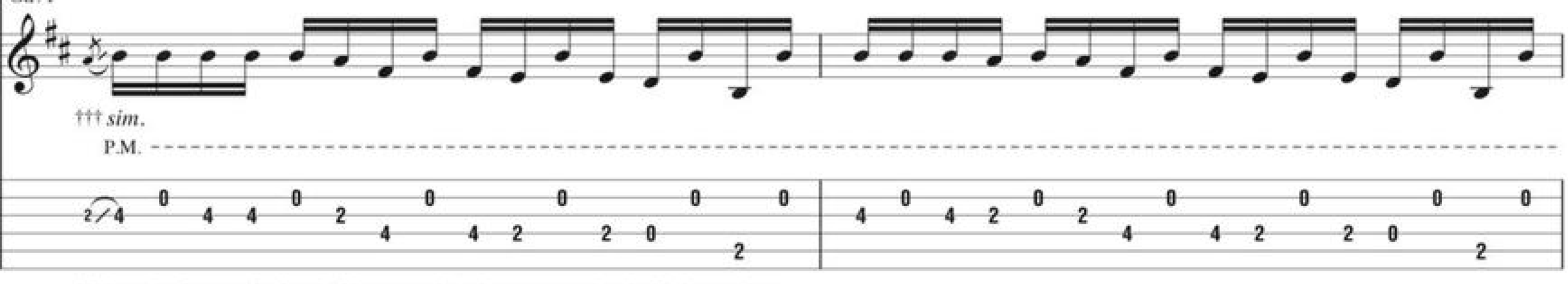
†Izzy Stradlin

††Gtr. 3 (dist.)



††Slash

Gtr. 1



†††Second string open is played with an upstroke, other notes are played with downstrokes.

A5

G5

1/2

P.M.

E5

B

P.M.

P.M.

*Vol. swell to "10."

fdbk.

Pitch: G♯

A

E5

P.M.

Gtr. 1 tacet

D

A5

B5

Cha!

Gtr. 2

let ring

1/2 hold bend

Gtr. 3

P.M.

Faster ♩ = 122

*A5 G5 A5 G5 F♯5 E5 A5 G5 A5 G5 F♯5 E5

*Chord symbols reflect overall harmony.

A5 G5 A5 G5 F♯5 E5 A5 G5 A5 G5 F♯5 E5

P.M.

P.H. 1 1/2

Pitch: A

Verse

A5 G5 A5 G5 F♯5 E5 A5 G5 A5 G5 F♯5 E5

1. Wel-come to the jun - gle, we got fun 'n' games.

Rhy. Fig. 1

P.M.

A5 G5 A5 G5 F♯5 E5 A5 G5 A5 G5 F♯5 E5

We got ev - 'ry - thing you want, hon - ey, we know the names. We are the

End Rhy. Fig. 1

P.M. P.M.

P.M. P.M. P.M. P.M.

1/2 1/2

D5 E5 D5 C♯5 B5 E5 D5 E5 D5 C♯5 B5

peo - ple that can find what - ev - er you may need.

Rhy. Fig. 2

Rhy. Fig. 2A

E5 D5 E5 D5 C♯5 B5 E5 D5 E5 D5 C♯5 B5

If you got the mon - ey, hon - ey, we got your dis - ease in the jun -

End Rhy. Fig. 2

End Rhy. Fig. 2A

Chorus

C5 D5

- gle. Wel - come to the jun - gle, watch it bring you to your,

Voc. Fig. 1

End Voc. Fig. 1

(Ah, ah.)

Gtr. 4 (dist.)

Fill 1

End Fill 1

f

*w/ delay

*Set for quarter-note regeneration w/ 2 repeats.

Gtr. 2

Riff A

End Riff A

Gtr. 3

P.M. - - -| P.M. - - -|

Gtr. 4 tacet

E5 D5 B♭5 A5 G5 E5 D5 B♭5 A5 G5 E5

sha, na, na, na, na, na, na, na, na, na, na, na, knees, knees.

Riff B **End Riff B**

*Gtrs. 2 & 3

7 7 5 X 6 (6) 5 5 3 0 7 7 5 X 6 5 5 3 0

*Composite arrangement

D5 B♭5 A5 G5 E5 D5 B♭5 A5 G5 G♯5

Uh, ah. I wan - na watch you bleed.

P.H.

7 7 5 X 6 5 3 0 7 5 6 5 3 4

Pitch: F

Verse

Gtr. 2: w/ Rhy. Fig. 1

A5 G5 A5 G5 F♯5 E5 A5 G5 A5 G5 F♯5 E5

2. Wel - come to the jun - gle, we take it day by day.

Gtr. 3

1/2 P.M. P.M. slight P.M.

5 5 3 X 5 5 5 3 2 0 0 5 5 5 3 7 5 7 5 7 6 5 3 5 3

A5 G5 A5 G5 F♯5 E5 A5 G5 A5 G5 F♯5 E5

If you want it, you're gon - na bleed but it's the price you pay. And you're a

P.M. 1/2 P.M. P.M. P.M. P.M.

5 3 5 3 0 5 5 5 3 2 0 0 5 5 5 5 3 4 5 5 5 3 4 5/7 5 6

Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A

D5 E5 D5 C♯5 B5 E5 D5 E5 D5 C♯5 B5

ver - y sex - y girl who's ver - y hard to please.

E5 D5 E5 D5 C♯5 B5 E5 D5 E5 D5 C♯5 B5

You can taste the bright lights but you won't get them for free in the jun -

Chorus

Bkgd. Voc.: w/ Voc. Fig. 1
Gtr. 2: w/ Riff A

Gtr. 4: w/ Fill 1

C5 G5 D5

- gle. Wel - come to the jun - gle. Feel my,

Gtr. 3

5 5 3 0 0 X 3 7 7 5 7 7 5 7 7 5 7 7 5 7 7 5

Gtrs. 2 & 3: w/ Riff B

E5 D5 B♭5 A5 G5 E5 D5 B♭5 A5 G5 E5

my, my, my ser - pen - tine.

D5 B♭5 A5 G5 E5 B5

Uh, ah. I wan - na hear you scream.

Gtr. 2

7 7 5 X 6 X 5 3 0 (7) 0

Gtr. 3

7 7 5 X 6 5 3 0 4 4 2 4 4 2 4 4 2 4 4 2 0 0

Guitar Solo

E7

Gtr. 1

Gtr. 2

Gtr. 3

Rhy. Fig. 3

End Rhy. Fig. 3

P.M. - - - - - -

P.M.

P.M. - - - - - -

Gtr. 3: w/ Rhy. Fig. 3 (2 times)

Oh, _____ oh. _____

Gtr. 1

Gtr. 2

Uh,

uh,

uh,

8va

loco

D5 D♯5 E5 D5 D♯5 E5 D5 D♯5 E5 D5 D♯5 E5

uh,

uh,

uh,

uh.

Gtr. 1

15ma

loco

P.H.

Rhy. Fig. 4

End Rhy. Fig. 4

Gtr. 3

P.M.

P.M.

Gtr. 2

Verse

Gtr. 1 tacet
Gtr. 2: w/ Rhy. Fig. 1

A5 G5 A5 G5 F♯5 E5 A5 G5 A5 G5 F♯5 E5

3. Wel - come to the jun - gle, it gets worse here ev - 'ry day. You

Gtr. 3

8va *loco*

Harm.

P.M. P.M. P.M. P.M. P.M.

1/2

5 5 3 X 5 5 5 3 1.75 0 0 7 5 7 6 5 7 6 5 6 5 3 5 5 3 3 4

Pitch: C♯

*Harmonic located three-fourths the distance between the 1st & 2nd frets.

A5 G5 A5 G5 F♯5 E5 A5 G5 A5 G5 F♯5 E5

learn to live like an an - i - mal in the jun - gle where we play. If you got a

Gtr. 4

9 11 1 (11) (11)

Gtr. 3

P.M. P.M. P.M.

1/2

5 5 3 0 5 X 3 2 0 0 5 5 3 4 5 0 5 (5) 0 2 0 2 0

Gtr. 3: w/ Rhy. Fig. 2A
Gtr. 4 tacet

D5 E5 D5 C♯5 B5 E5 D5 E5 D5 C♯5 B5

hun - ger for what you see, you'll take it e - ven - tu'l - ly.

Gtr. 2

9 9 7 7 5 X X X 9 9 7 (9 9 7) X X X X 9 9 7 9 9 7 7 5 X X 9 9 7 (9 9 7) X X X X

E5 D5 E5 D5 C♯5 B5 E5 D5 E5 D5 C♯5 B5

You can have an - y - thing you want _ but you bet - ter not take it from me, _____ in the jun -

Chorus

Bkgd. Voc.: w/ Voc. Fig. 1
Gtr. 2: w/ Riff A

C5/G G5 D5 A5

- gle. Wel - come to the jun - gle, watch it bring you to your,

Gtr. 4

Gtr. 3

Gtrs. 2 & 3: w/ Riff B
Gtr. 4 tacet

E5 D5 B♭5 A5 G5 E5 E5 D5 B♭5 A5 G5 E5

sha, na, na, na, na, na, na, na, na, na, na, na, knees, _ knees. _____

D5 B♭5 A5 G5 E5 D5 B♭5 A5 G5 E5

Uh, I'm gon - na watch you bleed. ____

*Gtrs. 2 & 3

*Composite arrangement

Interlude

D/A G D/A G

Gtr. 2

let ring

let ring

Gtr. 5 (clean)

mf

let ring

Gtr. 3

let ring

*Roll back vol. knob.

Bridge

D G D/A

And when you're high, you nev - er, ev - er wan - na come down,

let ring

let ring

**Vol. swell

Gtr. 5 tacet

G F G F

so down, so

Gtr. 2

Gtr. 3

P.M.

G5 F5 A5

down, so down.

Gtr. 1

grad. bend

2 1/2

14

Gtr. 2

Gtr. 3

P.M. P.M. P.M.

Guitar Solo

Gtr. 3: w/ Rhy. Fig. 3

E7

Yeah.

Gtr. 1

Gtr. 2

1/4

Gtr. 3: w/ Rhy. Fig. 4

Ow!

C♯m B5 B7/A B5 B7/A B5 B♭5 B5 C5 C♯m B5

Gtr. 1

loco

P.H.

Pitch: E♯

*Gtrs. 2 & 3

let ring

let ring

*Composite arrangement

B7/A B5 B7/A B5 B♭5 B5 C5 C♯5 B5 B7/A B5 E5

let ring

P.M.

P.M.

E6 E5 E6 E5 E6 E5 B5 B6 B5 B6 B5

let ring

P.M.

E5 E6 E5 E6 E5 B5

B6 B5 B6 B5 B6 B5 E5 F♯5

P.M. P.M.

Interlude

B

Gtr. 1

*w/ delay
w/ slide
steady gliss.

*As before

Gtr. 2

Gtr. 3

steady gliss.

N.C.

15ma

steady gliss.

34 33 31 30 30 29 28 27 26 24

*Hypothetical frets; located over pickups

15ma

Harm.

V

let ring

loco

5 11 12 (12)

Pitch: B
F♯
D

15ma

steady gliss.

19

string noise

1/2

Riff C

End Riff C

P.M.

7 7 7 7 6 6 6 5 5 5 4 4 3 3 2 2 7 7 7 7 6 6 6 5 5 5 4 4 3 3 2 2

Gtr. 3: w/ Riff C (3 times)

Gtr. 1

8va

loco

steady gliss.

*As before

Gtr. 2

steady gliss.

steady gliss.

Gtr. 6 (dist.)

mf

P.M.

You know_ where you are? ____

You're in the jun - gle, ba - by.

steady gliss.

steady gliss.

1 1/2

P.M.

Gtr. 6 tacet

You're gon - na die!

Gtr. 1

steady gliss.

steady gliss.

Gtr. 2

steady gliss.

Gtr. 1 tacet

F♯5 F5 F♯5 G5 A5 G♯5 A5 B♭5

In the jun -

Gtrs. 2 & 3

Outro-Chorus

Bkgd. Voc.: w/ Voc. Fig. 1
Gtr. 2: w/ Riff A

C5 G5 D5

- gle. Wel - come to the jun - gle, watch it bring you to your,

Gtr. 4

Fill 2 **End Fill 2**

Gtr. 3

Rhy. Fig. 5 **End Rhy. Fig. 5**

Gtrs. 2 & 3: w/ Riff B
Gtr. 4 tacet

E5 D5 B♭5 A5 G5 E5 D5 B♭5 A5 G5 E5

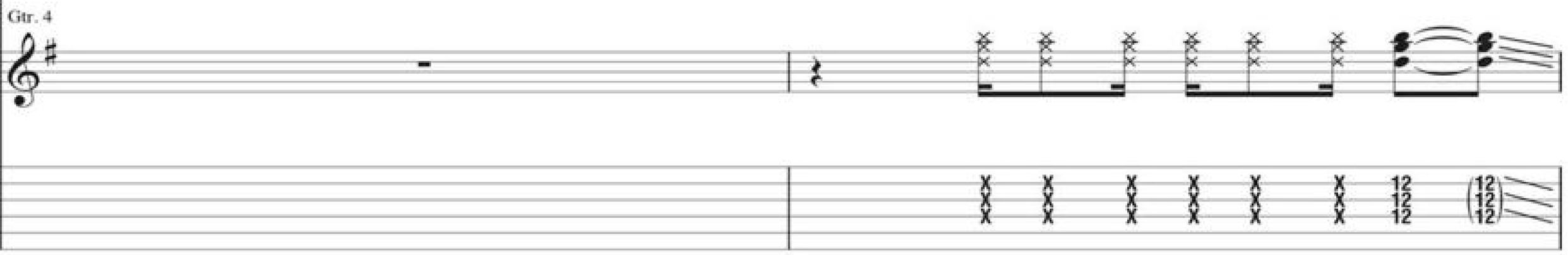
sha, na, na, na, na, na, na, na, na, na, na, na, knees, knees. In the jun -

Bkgd. Voc.: w/ Voc. Fig. 1
Gtr. 2: w/ Riff A
Gtr. 3: w/ Rhy. Fig. 5

C5 G5 D5

- gle. Wel - come to the jun - gle, feel my,

Gtr. 4



Gtrs. 2 & 3: w/ Riff B
Gtr. 4 tacet

E5 D5 B♭5 A5 G5 E5 D5 B♭5 A5 G5 E5

oh, my, my, my ser - pen - tine. Jun -

Bkgd. Voc.: w/ Voc. Fig. 1
Gtr. 2: w/ Riff A
Gtr. 3: w/ Rhy. Fig. 5
Gtr. 4: w/ Fill 2

C5 G5 D5

- gle, wel - come to the jun - gle, watch it bring you to your,

Gtrs. 2 & 3: w/ Riff B

E5 D5 B♭5 A5 G5 E5 D5 B♭5 A5 G5 E5

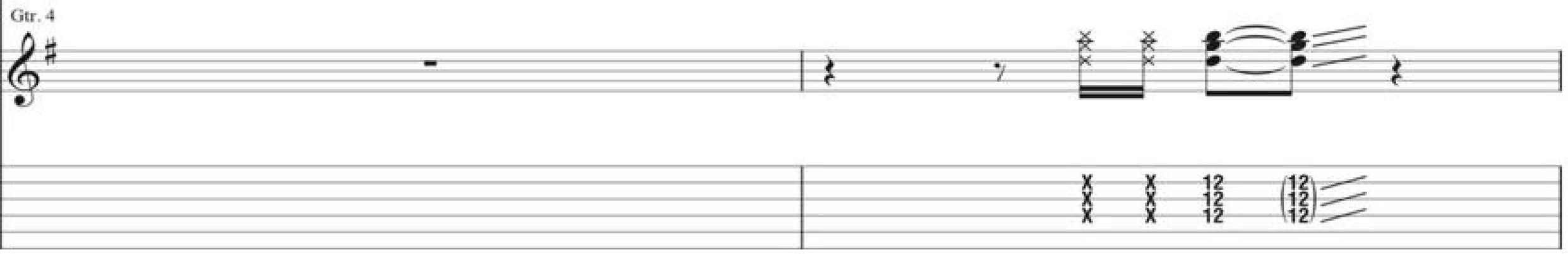
sha, na, na, na, na, na, na, na, na, na, na, na, knees, knees. Down in the jun -

Bkgd. Voc.: w/ Voc. Fig. 1
Gtr. 2: w/ Riff A
Gtr. 3: w/ Rhy. Fig. 5

C5 G5 D5

- gle. Wel - come to the jun - gle, watch it bring you to your...

Gtr. 4



E D B♭ A G E A G E E7♯9

3

It's gon - na bring you down! Huh!

Gtr. 4

Gtr. 3

1/2

Gtr. 2

1/2

Free time

w/ bar

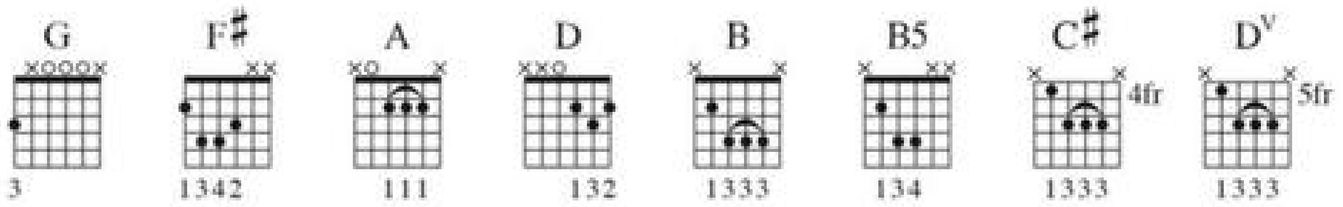
-2 1/2

fdbk.

from Guns N' Roses - Use Your Illusion II

You Could Be Mine

Words and Music by Izzy Stradlin' and W. Axl Rose



Tune down 1/2 step:
(low to high) E♭-A♭-D♭-G♭-B♭-E♭

Intro

Fast ♩= 153

N.C.

Gtr. 1 (dist.)

Gtr. 1 tacet

F♯m

Gtr. 2 (dist.)

*mf

***mp

Harm.

string noise

**

T
A
B

12 9 7 5 3

14 14 14

Pitch: G♯ E B

***Vol. control set to "4"

*Vol. control set to "7"

**Pick sixteenth-notes while sliding in direction indicated in tab.

††F♯5

Gtr. 2

† *p* *mp*

(14 14 14)

†Vol. fade and swell.

Gtr. 3 (dist.)

††† *pp*

2 2 2

††Chord symbols reflect harmony implied by bass, next 24 meas.

†††Vol. control set to "0," then swell.

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E5 F♯5 E5

8va

fdbk.

let ring

Pitch: C♯ E E

fdbk.

f

Pitch: A G♯

F♯5

Gtr. 1

*f

w/ wah-wah

*Vol. control set to "10"

Gtr. 2

8va

loco

Riff A

Gtr. 3

Riff A1

P.S.

Gtrs. 2 & 3: w/ Riffs A & A1

E5

F♯5

End Riff A

End Riff A1

E5

Gtr. 1

F♯5

E5

Gtr. 1

Riff B

Gtr. 2

Riff B1

Gtr. 3

F♯5

E5

End Riff B

End Riff B1

P.M.

E Esus4 E5

13 (13) 2 14 (14) 2 16

slight P.M. - - - - - - - - - - - - - - - - - -

F♯5

Gtr. 1

fdbk.

16 (16) (16)

Pitch: G♯

*Gtrs. 2 & 3 **Rhy. Fig. 1**

*Composite arrangement

E5

Gtr. 1

(16)

Gtr. 4 (dist.)

mf

*Vol. swell

Gtrs. 2 & 3

F♯5

1. Oh, ___ I'm a

(16) (16)

End Rhy. Fig. 1

Verse

Gtr. 1 tacet
2nd time, Gtr. 4: w/ Fill 1

F♯5

Gtr. 4 tacet

cold heart - break - er, fit to burn, and I'll rip your heart in two,
hol - i - days come, and then they go. It's noth - in' new to - day.

Gtr. 4

1/4

Gtr. 3

P.M.

1/4

Gtr. 2

Fill 1

Gtr. 4

14 16 14 14 (14 14) X X

E5

and I'll leave you ly - in' on the bed.
Col - lect an - oth - er mem - o -

Gtr. 3

P.M. P.M. P.M. P.M.

1/4

Gtr. 2

let ring

F♯5

ry.

Well, I'll be out the door be -
When I come home

P.M. P.M.

fore you wake. It's noth - in' new to you, 'cause I
late at night, don't ask me where I've been. Just

P.M. P.M. P.M. P.M. P.M. P.M.

(4/4)

E F♯5

think we've seen that mov - ie too. ah, ow. 'Cause
count your stars I'm home a - gain, ow.

P.M. P.M. P.M. P.M.

1/4

let ring

Chorus

A5 B5 F♯5

you could ____ be mine, ____ but you're

*Gtrs. 2 & 3

let ring *let ring* *let ring*

*Composite arrangement

A B5 F♯5

way ____ out ____ of line. ____ With your

Gtr. 3

let ring *let ring* *let ring*

Gtr. 2

let ring *let ring* *let ring*

To Coda 1

To Coda 2

A5 B5 F♯5

bitch - slap rap-pin' and your co - caine tongue, you get noth - in' done. I said,

let ring *let ring*

A5 B5 F♯5

you could be mine, ow.

let ring *let ring* P.M. P.M. P.M. P.M.

*Gtrs. 2 & 3

let ring *let ring*

*Composite arrangement

Interlude

Gtrs. 2 & 3: w/ Rhy. Fig. 1

F♯5

Gtr. 4

**fdbk. **fdbk.

**Microphonic fdbk., not caused by string vibration.

E5 F♯5

D.S. al Coda 1

Coda 1

F♯5

2. Oh, _____ noth - in' _____ done. I said,

Gtr. 4

Gtr. 3

Rhy. Fill 1A

End Rhy. Fill 1A

Gtr. 2

Rhy. Fill 1

End Rhy. Fill 1

A5 B5 C♯5 N.C.

you _____ could _____ be mine. _____

Gtr. 4

Gtr. 1

Gtr. 4
divisi

Gtr. 2

let ring - - - - - *let ring* - - - - -

Gtr. 3

fdbk.

Pitch: B

Interlude

Gtr. 2: w/ Riff A (2 times)

Gtr. 4 tacet

F♯5 E5

Gtr. 1

Gtr. 3

Gtr. 3: w/ Riff A1

F♯5 E5

You could be mine,

Gtr. 1

Gtrs. 2 & 3: w/ Riffs B & B1

F♯5

you could be mine.

Whispered: You could be mine,

E5 F♯5

you could be mine.

E5

You could be mine, mine, mine, mine.

Bridge

*G F♯ G Gtr. 1 tacet A D A

Rhy. Fig. 2A **End Rhy. Fig. 2A**

Gtr. 3

Oo, you've been sketch-in' too man-y times.

Gtr. 1

Gtr. 2 **Rhy. Fig. 2** **End Rhy. Fig. 2**

*See top of first page of song for chord diagrams pertaining to rhythm slashes.

Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A

G F♯ G A D A

Oo, why don't you give it a rest?

G F♯ G B

Gtr. 3

Why must you find

Gtr. 2

A G F♯ D B5

Gtr. 3

(cont. in notation)

an - oth - er rea - son to cry?

Gtr. 5 (dist.)

f

Gtr. 2

Guitar Solo

B5 D5 B5

Gtr. 5

1/2 1 1/2 1 1/4

*Gtrs. 2 & 3

Rhy. Fig. 3

*Composite arrangement

D5 A5 D5/A A5 D5 B5

1/2 1

Gtrs. 2 & 3: w/ Rhy. Fig. 3

D5 B5

1/2 1/4 1/2 2 1/2 1 1/2

End Rhy. Fig. 3

D5 B5 D5 A5

Gtr. 5

D5/A A5 D5 B5

8va loco

Bridge

B5 B C♯

Rhy. Fig. 4

Gtr. 2

While you're break - in' down my back and I been rack - in' out my brain, it don't

Gtr. 5

Gtr. 3

Gtr. 2: w/ Rhy. Fig. 4 (2 1/2 times)
Gtr. 5 tacet

B

D^V

C♯

End Rhy. Fig. 4

mat - ter how_ we make it 'cause it al - ways ends the same. You can push it for more mile - age but your

(16)

Harm.

bend neck

-1/2

C♯ D C♯

flaps are wear - in' thin, and I___ could sleep on it 'til morn - in' but this night-mare nev - er ends._ Don't for -

Gtr. 3

B C♯ D

get to call my law - yer with ri - dic - u - lous_ de - mands,_ and you can take the pit - y so___ far, but it's

Harm.

bend neck

C♯ B C♯

more than I ___ can stand. _ 'Cause this couch trip's get - tin' old - er, tell me, how long has it been? _ 'Cause

bend neck - - - - - - - - - - - - - - - - -|

(7) (7)

-1/2

4 4 4 2

4 4 4 2 6 6 6 4

6 6 6 4

D.S.S. al Coda 2

D^V

Gtr. 2

five years is for - ev - er and you have - n't grown up yet.
Oo.

Gtr. 3

7 7 7 5

7 5 6 4

Coda 2

Gtrs. 2 & 3: w/ Rhy. Fills 1 & 1A

F♯5

noth - in' ___

Gtr. 5

14 X 12 13 X 11

A

*Gtrs. 2 & 3

B

done. I said, you ___ could ___ be,

11 X 9 9 X 7 11 9 11 X 9

16 14 14

16 16 16 14 14

*Composite arrangement

A B A

(cont. in notation)

you should be, you

Outro

B5 F♯5

could be mine. Oh, you could be mine,

Gtr. 5

1/4 1/4

Gtrs. 2 & 3

Rhy. Fig. 5 End Rhy. Fig. 5

Gtrs. 2 & 3: w/ Rhy. Fig. 5 (7 times)

Bkgd. Voc.: w/ Voc. Fig. 1 (6 times)

Voc. Fig. 1 End Voc. Fig. 1

ay. You could be mine.

(You could be mine.)

Gtr. 5

Oh, you could be mine. You could be mine.

Oh, you could be mine.

8va

Oh, you could be mine. Oh, you could be mine.

8va

You could be mine,

loco

1 1/2 1/4

Free time

Gtrs. 2, 3 & 5 tacet

N.C.

yeah.

Gtr. 5

1/2

Gtrs. 2 & 3

from Slash - Apocalyptic Love

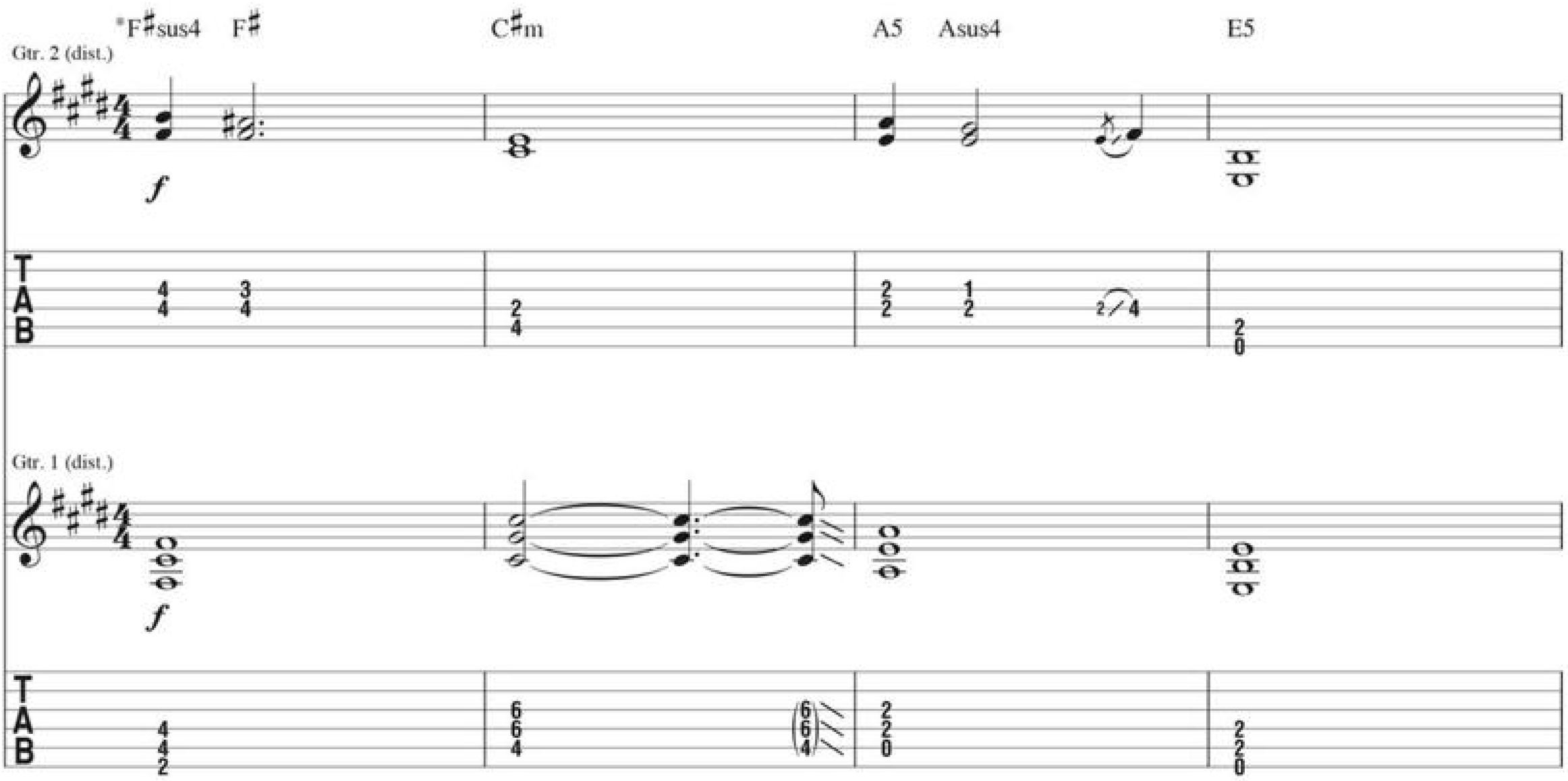
You're A Lie

Words and Music by Slash and Myles R. Kennedy

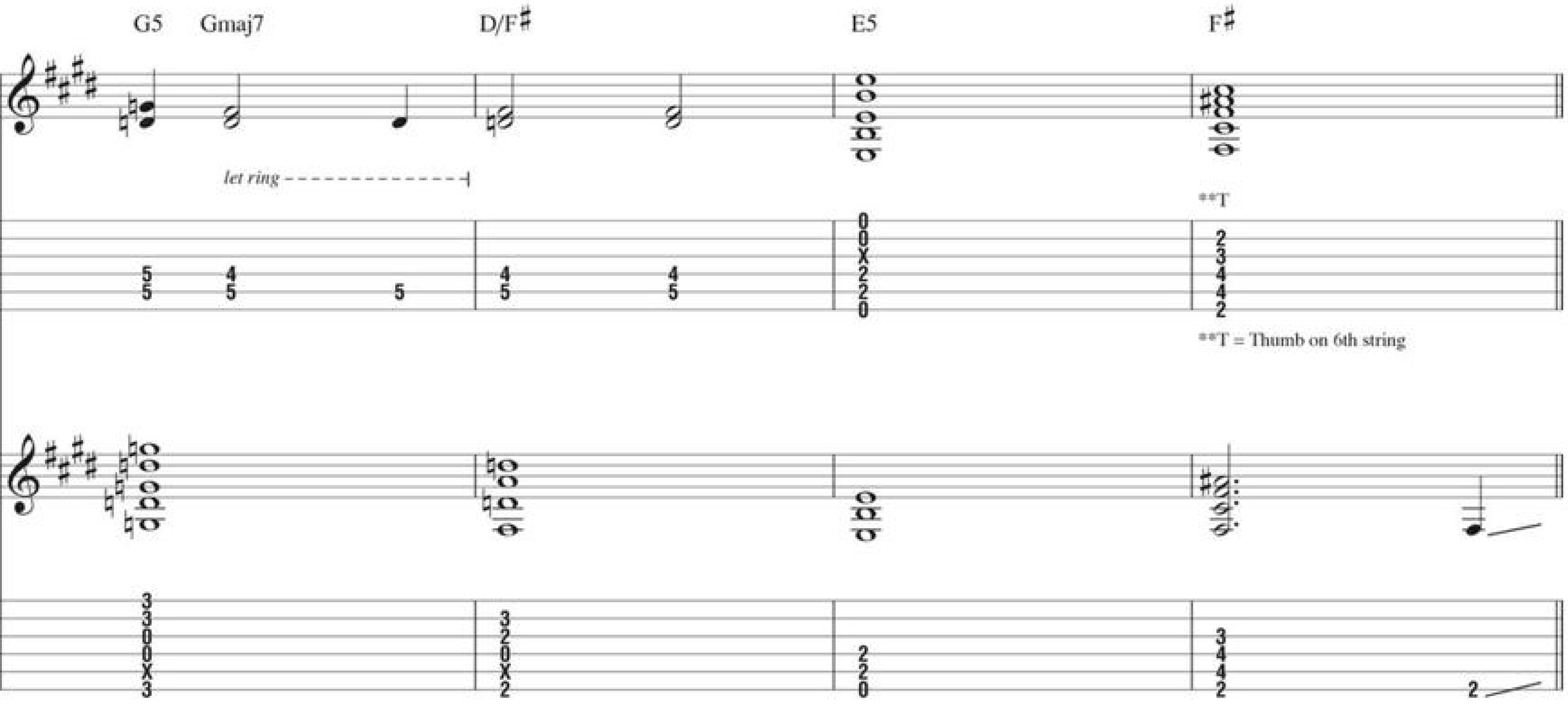
Tune down 1/2 step:
(low to high) E♭-A♭-D♭-G♭-B♭-E♭

Intro

Moderately fast ♩ = 128



*Chord symbols reflect overall harmony.



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C♯5 E5 F♯5 F5 E5 C♯5 E5 F♯5 F5 E5 C♯5 E5 F♯5 F5 E5 B5 F♯

8va

Harm.

T

1.6

Pitch: B G♯

*Harmonic located two-thirds the distance between 1st & 2nd frets.

Rhy. Fill 1

End Rhy. Fill 1

C♯5 E5 F♯5 F5 E5 C♯5 E5 F♯5 F5 E5 C♯5 E5 F♯5 F5 E5 B5 F♯

Rhy. Fig. 1A

End Rhy. Fig. 1A

loco

T

Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fig. 1

C♯5 E5 F♯5 F5 E5 C♯5 E5 F♯5 F5 E5 C♯5 E5 F♯5 F5 E5 B5 F♯

1. You're the

Gtr. 2

P.M.

P.M.

P.M.

Verse

Gtr. 2 tacet

C♯m G♯/B♯ E F♯/A♯

voice of rea-son that I can't es - cape, _ cut ___ me down _ a thou-sand times a day. _ I don't need _

Rhy. Fig. 3

Gtr. 4 (slight dist.)

mp

P.M.

Rhy. Fig. 2 **End Rhy. Fig. 2**

Gtr. 3 (slight dist.)

mf

*w/ delay

*Set for quarter-note regeneration w/ 7 repeats.

Gtr. 3: w/ Rhy. Fig. 2 (2 1/2 times)

C♯m G♯/B♯ E F♯/A♯

___ you an - y - more. _ I don't need ___ you an - y - more. _ I trust -

Gtr. 4

End Rhy. Fig. 3

P.M.

Gtr. 4: w/ Rhy. Fig. 2A (1st 6 meas.)

C♯m G♯ E

- ed you ___ when there was no one else. _ All ___ you did ___ was make me

Riff A

Gtr. 2

P.M.

F♯ C♯m G♯

doubt my - self. Don't be - lieve you an - y - more. Don't be - lieve

End Riff A

P.M.

E F♯ A

you an - y - more. You bled me out, you tore

Gtr. 2

Riff B

P.M.

Gtr. 4

Rhy. Fig. 4A

P.M.

Gtr. 3

Rhy. Fig. 4

delay off

F♯ G♯ N.C.

___ me down. _ Your time ___ has come, _ you can go. ___

('Cause you're a

End Riff B

P.M.

12 12 10 10 9 9 12 12 10 10 9 9 12 12 10 10 | 12 12 11 11 11 11 12 12 11 11 11 11 12 12 11 11 | 13 13 13 13 13 13 11 11 10 | 11

End Rhy. Fig. 4A

P.M.

2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 | 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 | 6 4 6 4 6 4 6 4 6 4

End Rhy. Fig. 4

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3 4 4 4 4 4 4 4 4 2 2 2 2 2 2 2 2 | 4 4 4 4 4 4 4 4 5 5 5 5 5 5 5 5 6 6 6 6 6 6 6 6 4 4 4 4 4 4 4 4

Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (2 times)
Gtrs. 3 & 4 tacet

C♯5 E5 F♯5 F5 E5 C♯5 E5 F♯5 F5 E5 C♯5 E5 F♯5 F5 E5 B5 F♯

Screamed: Lie! ___ Lie! ___ *Sung:* All my faith has been wast - ed, wast - ed.

li - ar, ___ li - ar. ___ 'Cause you're a

C♯5 E5 F♯5 F5 E5 C♯5 E5 F♯5 F5 E5 C♯5 E5 F♯5 F5 E5 B5 F♯

Screamed: Lie! ___ Lie! ___ *Sung:* I don't need you to save me an - y - more. _

li - ar, ___ li - ar.) ___

Verse

Gtr. 3: w/ Rhy. Fig. 2
Gtr. 4: w/ Rhy. Fig. 3

C♯m G♯/B♯ E F♯/A♯

2. I'm frag-ile but I'm not a fool. I won't hear an-oth-er word from you. You won't hurt

Gtr. 2: w/ Riff A

C♯m G♯ E F♯

me an-y-more. You won't hurt me an-y-more. The hand

Gtr. 3

delay off

Gtr. 2: w/ Riff B
Gtrs. 3 & 4: w/ Rhy. Figs. 4 & 4A

A F♯ G♯ N.C.

I held has held me down. It took so long, now I know.

('Cause you're a

Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (2 times)

C♯5 E5 F♯5 F5 E5 C♯5 E5 F♯5 F5 E5 C♯5 E5 F♯5 F5 E5 B5 F♯

Screamed: Lie! Lie! *Sung:* All my faith has been wast-ed, wast-ed.

li-ar, li-ar. 'Cause you're a

C♯5 E5 F♯5 F5 E5 C♯5 E5 F♯5 F5 E5 C♯5 E5 F♯5 F5 E5 B5 F♯

Screamed: Lie! Lie! *Sung:* I won't sit here and take this an-y-more.

li-ar, li-ar.)

Bridge

A5 F♯5 F♯11

You can say an - y - thing that you wan - na say, but my at - ten - tion is long gone and turned a - way.

Gtr. 2

P.M. P.M. P.M. P.M. let ring

Gtr. 1

A5 F♯5 G♯5

You're such a lie, you were on - ly the en - e - my. Ev - 'ry - thing you are I will de - ny.

P.M. P.M.

*P.M.

*Gradually lift P.M.

Guitar Solo

C♯m G♯ E F♯

Rhy. Fig. 5 End Rhy. Fig. 5

P.M. P.M. P.M.

Gtr. 1: w/ Rhy. Fig. 5 (2 1/4 times)

C♯m G♯ E

Gtr. 2

grad. release 1/2 hold bend

F♯ C♯m G♯

E F♯ C♯m

8va loco

G♯ E B5 F♯5

Gtr. 2

Gtr. 1

P.M. P.M.

A5

8va loco

F♯ G♯

8va loco

P.M.

Interlude

Gtr. 1 tacet
Gtr. 2: w/ Rhy. Fig. 1A (1st 3 meas.)

Gtr. 3 tacet

Gtrs. 1 & 2: w/ Rhy. Fill 1

C♯5 E5 F♯5 F5 E5 C♯5 E5 F♯5 F5 E5 C♯5 E5 F♯5 F5 E5 B5 F♯

('Cause you're a

Gtr. 3

*w/ delay

*Set for eighth-note regeneration w/ 15 repeats.

Chorus

Gtr. 1: w/ Rhy. Fig. 1 (3 times)
Gtr. 2: w/ Rhy. Fig. 1A (2 times)

C♯5 E5 F♯5 F5 E5 C♯5 E5 F♯5 F5 E5 C♯5 E5 F♯5 F5 E5 B5 F♯

Screamed: Lie! Lie! *Sung:* I'll just come out and say it, say it.

li - ar, li - ar.

C♯5 E5 F♯5 F5 E5 C♯5 E5 F♯5 F5 E5 C♯5 E5 F♯5 F5 E5 B5 F♯

Screamed: Lie! Lie! *Sung:* All my faith has been wast - ed, wast - ed.

li - ar, li - ar. 'Cause you're a

C♯5 E5 F♯5 F5 E5 C♯5 E5 F♯5 F5 E5 C♯5 E5 F♯5 F5 E5 B F♯

Screamed: Lie! Li - ar! *Sung:* I don't need you to save me an - y - more.

li - ar, li - ar.)

Gtr. 2

P.M. - - - P.M. - - -

Outro

Gtr. 2: w/ Riff A (1 1/4 times)

C♯5 E5 C♯5 D♯5 G♯5 D♯5 E5 F♯5 C♯5 E5 C♯5

I don't need you to save me an - y - more.

(Ah. Ah.)

Gtr. 1

P.M. P.M. P.M. P.M. P.M.

D♯5 G♯5 D♯5 E5 F♯5 G♯5 F♯5 E5 C♯5 N.C.

I don't need you to save me an - y - more.

Gtr. 2

P.M.

Gtr. 1

P.M. P.M. P.M. P.M.

ALWAYS ON THE RUN

ANASTASIA

BEGGARS AND HANGERS ON

BLACK OR WHITE

BY THE SWORD

CIVIL WAR

DIRTY LITTLE THING

FALL TO PIECES

THE GODFATHER (LOVE THEME)

GOTTEN

MR. BROWNSTONE

NOVEMBER RAIN

PARADISE CITY

PATIENCE

ROCKSTAR 101

SET ME FREE

SHE BUILDS QUICK MACHINES

SLITHER

SWEET CHILD O' MINE

USED TO LOVE HER

WELCOME TO THE JUNGLE

YOU COULD BE MINE

YOU'RE A LIE

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